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THE NATIONAL THEATRICAL WEEKLY



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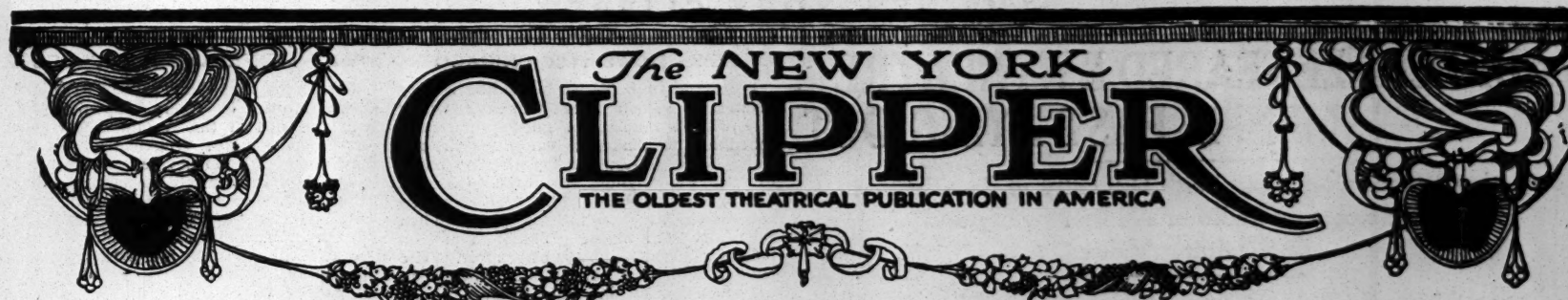
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1658  
BROADWAY  
NEW YORK CITY  
(51st St. and B'way)

# TRIANGLE

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## STRIKES IMPERIL THEATRICAL BUSINESS FOR NEXT SEASON

**Coal, Railroad and Textile Strikes Will Hurt Show Business in Fall—Repertoire Shows in West Already Feel Effects of Railroad Strike**

With the official opening of the new season only a month off, the theatrical world, managerial and professional, is watching with much interest the developments in the nationally important strikes which are now taking place. While it is pointed out that the railroad strike is in process of settlement already, the theatrical men say that the real effects of the coal strike, which has been going on since April 1, will not be felt until the Fall.

The strike of the textile workers in New England, which has been going on since eight months ago, is said to have killed all chances of business in the industrial towns for touring theatrical companies. The textile mills, on which these towns depend, have been closed for so long that the workers are actually in dire need of the necessities of life. Even if settled by the beginning of September the workers and their families will not be able to patronize the theatres for a long time, being forced first to pay the obligations to creditors which they have assumed.

The same can be said of the coal strike territory. The striking miners, as has been proved in past years, are never able to adopt normal standards of living, with the attendant expenditures for theatrical entertainment, for at least three months after the settlement of labor troubles. As there

is no prospect at present of the miners' strike, with its far-reaching effects, being settled, the towns and cities in the coal regions will be poor stands for theatrical companies for the greater part of the season of 1922-1923, it is believed.

The coal strike is just now being felt in the industries which find themselves running short of fuel. If the strike continues, and these many industries which cannot continue in operation without coal are forced to lay off their employees, it can be seen that the effects of the strike bode no good for the theatrical industry.

In the northwestern and central western states the many small touring repertoire companies which use the railroads to make their jumps are already suffering because of the curtailed train service caused by the strike of the shopmen. Many of them are unable to reach their stands in time to open on the scheduled dates, when the jumps are of any appreciable distance.

The tent shows are for the most part unaffected by this state of affairs, as most of them travel by automobile. The repertoire companies, however, have to ship their scenery and properties in the baggage cars, and as the curtailed train service often has no facilities for baggage cars, they cannot always get to their stands in time to open, with consequent losses in money and prestige.

### STANLEY GETS THE ALDINE

PHILADELPHIA, July 31.—With the completion last week of negotiations for the taking over of the recently built Aldine Theatre, at Chestnut and 19th streets, the Stanley Company of America once more resumes almost complete monopolization of the downtown motion picture theatres of Philadelphia. The Aldine, which seats over 1,600 people, was built and managed by Fred D. and Maurice E. Felt, who also control theatres in Pittsburg and Wilmington.

The William Fox interests are now building a \$5,000,000 theatre and office building on Market street, which will be ready for occupancy next Winter.

The Stanley Company owns and controls a large string of motion picture houses in Pennsylvania and other states.

### SHUBERTS TO DO "DUTCH WIFE"

"The Little Dutch Wife" is the title of an European musical comedy the Shuberts will produce next season. Tessa Kosta, who will commence the season in "The Rose of Stamboul," will assume the leading feminine role in the new show when it goes into rehearsal.

### SHOWING FIGHT PICTURES

Motion pictures of the Leonard-Tendler championship fight held last week are being shown at the Criterion Theatre, Atlantic City, by Tex Rickard.

### GERMAN OPERA FOR MANHATTAN

The Manhattan Opera House, which is also known as The Scottish Rite Temple, will again house opera during the coming season, when a German Opera Company, direct from the "German Opera House" of Berlin will play a season of sixteen performances there as part of its American tour. The season will consist of a Wagnerian program, sung in German. It will begin on February 12, 1923, and will follow the Washington, Baltimore and Philadelphia engagements of the company. George Blumenthal, who will direct the affairs of the company during its American stay, sailed last week for Berlin to complete arrangements with George Hartman, director of the company for the tour.

### PLAYED PIANO FOR THREE DAYS

EAGERVILLE, Ill., July 31.—David J. Livingston has put the little town of Eagerville on the map by breaking the world's record for continuous piano playing.

Livingstone, a Scotchman left the piano early Sunday morning at the Central saloon after playing continuously for seventy-two hours, twenty minutes and thirty seconds. The previous record was seventy-two hours and nine minutes.

### ACTORS RAISE BIG FUND

More than five thousand dollars was realized last week at a benefit performance for the East Side Jewish Center of New York given at the Hotel Nassau at Long Beach.

### MACHINE GUNS FOR SMUGGLERS

OGDENSBURG, N. Y., July 31.—Under the guise of being carnival and fair entertainers with equipment for use in their acts a dozen or more automobiles carrying wines and liquors have made their way across the Canadian line into the United States, during the past week or two.

Hereafter the runners will have their own troubles in escaping the customs officials for a light touring truck carrying a machine gun has arrived here and another one is stationed in Malone for patrol duty.

The trucks are about two tons capacity and are said to be able to develop a speed of seventy miles an hour. They will be used in capturing automobiles with their illicit loads which attempt to cross from Canada and evade the officers.

Another car will be stationed at Rouses Point and if they are found efficient a whole fleet of twenty-four will be stationed along the Canadian border.

The trucks were sent into the northern part of the state by the U. S. Treasury Department. Two men can operate the truck and gun.

### FORMER ACTRESS IN POLITICS

Mrs. Izetta Jewell Brown, former well known actress who as Etta Jewell, played in many Broadway productions, is a candidate in West Virginia for the senatorship. There are two Democratic candidates, Mrs. W. G. Brown and M. M. Neeley. Mrs. Brown is from Kingsport, a small town on the Maryland and Pennsylvania border and Mr. Neeley hails from the neighbouring county, Marion, almost south of Pittsburgh. Before her marriage to the late Representative William C. Brown, Izetta Jewell was well known in New York and Washington. She played with James K. Hackett, Otis Skinner, and many other Broadway stars. She was leading lady in the stock company at Poli's Theatre, Washington, in 1914 and 1915.

At the Democratic National Convention, before the last presidential election, she nominated John W. Davis of West Virginia for president, making a speech which won her great applause.

### STRIKE WILL HURT THEATRES

CHICAGO, July 31.—The calling out of all street car men will be serious to theatres here and probably be the means of all loop houses being forced to suspend performances. Six thousand street car employees in mass meeting tonight voted unanimously to go on strike at four o'clock tomorrow morning, Tuesday. There will be a mass meeting of the elevated men Tuesday, to decide if they will also go on strike. If they do join, it will paralyze business in the loops and eventually may force all theatres to close.

### FAIR WEEK FOR GAITES SHOW

Joseph M. Gaite's production, "Take It From Me," has been booked to play the Metropolitan Theatre, at Minneapolis, the week of September 3, which is Fair Week. Shows that play the city on this particular week usually do an exceptionally large week, and Gaite looks forward to playing to capacity audiences at each performance.

### FRAZEE GETS THE ARLINGTON

BOSTON, July 31.—Harry Frazee has leased the Arlington Theatre here, long known as the Castle Square. The Arlington under its new management will become a producing house.

### "NELLIE KELLY" IS COHAN HIT

BOSTON, Mass., July 31.—George M. Cohan brought another one of his girl shows to Boston tonight in the person of "Little Nellie Kelly," it having its first performance at the Tremont Theatre before an audience that filled every seat and overflowed about the back and the sides as far as the law would allow. It was clear from the time the curtain rose on the first act until, answering to the loud demand, Cohan appeared to give those who had had the usual preparation of road presentation and asked indulgence. This was modesty. The show has the Cohan stamp most pronouncedly in theme, action, song, text and story and went over big despite its limited preparation. One marked contrast was in the character of the music. This was clearly intended to be of the sentimental order and the melodies are bright and tuneful. There is a quiet force beneath the surface and the surprises are many and telling as the plot is unfolded.

Cohan has cleverly parodied the mystery play and given it a set of song and dance. He is known as the master of stage craft when it comes to speed and ensemble and in "Little Nellie Kelly" he has lived up to the best in that line.

He has been lavish in his scenery and costumes and in the selection of his presenting company he has gathered old favorites and the chorus is young, vigorous and tuneful.

Elizabeth Hines, she of former girl fame, is "Nellie" and a very appealing daughter she makes of the Captain Kelly of the New York police, who comes from the Bronx, which Cohan calls the second balcony of New York. Miss Hines has several songs, dances prettily and is appealing in her characterization of the girl who turned to the promptings of her heart and picked the man she loved despite the lure of the endless wealth held before her eyes.

By the time "Little Nellie Kelly" hits Broadway it will have been beaten into shape and should add to the fame and the fortune of its producer. Charles King, as Jerry Conroy, shared the honors of the evening with Miss Hines and Arthur Deacon was an admirable captain of police, his bit of comedy being relished.

Of the song hits, "Nellie Kelly, I Love You," "The Name of Kelly," and "You Remind Me of My Mother," will be whistled and sung and eventually on the disc for use at home.

All in all, "Little Nellie Kelly" joins the other girls and together they form a most interesting group.

### MILLION DOLLAR LEGS CENSORED

COLUMBUS, O., July 31.—The movie censor board here consisting of three women, refused last week to permit Mlle. Mistinguett and her \$1,000,000 legs to appear on the screen.

A news reel was flashed before the censors and at the first look at the French girl's legs they said "No" and that portion of the film was deleted. Mademoiselle was wearing a short skirt which shows her leg to the knee.

### "SHUFFLE ALONG" IN BOSTON

BOSTON, July 31.—"Shuffle Along," the all-colored cast show which ran for over a year in New York opened at the Selwyn Theatre here on Saturday night. It scored a decided hit.



## RADIO CRAZE FEARED BY THEATRE MEN, IS FAST DYING OUT

**Conflicting Waves Combined With Difficulty in Securing Artists is Fast Robbing Radio of All Its Novelty and Entertaining Value**

The fear at one time expressed, by members of the theatrical profession, music men and others, that the radiophone would greatly interfere with their business, is now dying out. The radio craze is already on the wane, as was shown this week when announcement was made that the WJZ station would close. WJZ, which is operated jointly, at Newark, by the Radio Corporation and the Westinghouse Company was the first and best appointed broadcasting station. The musical and lecture programs sent out from there set a standard in the beginning and were to a large extent, responsible for the growth of the radio.

With the spread of the idea several other stations, sprang into being and the air was soon filled with conflicting waves, an example being the Children's Bedtime Story that got mixed with the returns from the Leonard-Tendler bout the other night. WJZ formerly operated continuously from seven in the evening until midnight. Other stations, including WAAM, operated by I. R. Nelson & Co., Newark; WWZ, by John Wanamaker; WHN, the Ridgewood Times Publishing Company; WBAY, American Telephone and Telegraph; WOR, the new Bamberger Station; WBAN of the Wireless Phone Corporation; WBS, of D. W. May & Co.; WRW, Tarrytown Radio Research Laboratory and several others claimed time on the same schedule and the result was a grand conflict of wave lengths.

Several of the latter recently drew up a schedule, which was approved by the Department of Commerce. WJZ had no hand in the making of this nor did they consent to it. For a time they were willing abide by it but they are now making a poll of the radio audiences to find out whether or not the radio fans wish WJZ to continue on the old basis. Two propositions are being considered by the WJZ officials. Either to close the station entirely or to continue the concerts without regard to the schedule.

### FILM ACTORS SUE

Three suits for salaries were brought last week against the Kenma Corporation, which was formed to make pictures starring Madge Kennedy, and of which her husband Harold Bolster, is an officer. Emily Fitzroy, Claude Broke and Walker M. Dennett are the three actors suing. Miss Fitzroy is suing for \$166, alleged to be due for three days' work in the picture "Dear Me." Brooke claims \$20, due for one day's work, and Dennett wants \$145, alleged to be due for a week and one day's work in the picture.

According to Attorney William Farrell, of the legal department of Equity, through which the suits were brought, the defendant corporation paid one week's salaries to all three plaintiffs, but did not include the pay for one day, July 6, in the amount of the checks given.

### GUILD GETS GERMAN PLAY

The Theatre Guild has acquired for production at some future time, a German play by Paul Apel, "Hans Sunscraper's Trip to Hell." It is a dream-play, a comedy, and the title role will be played by Joseph Schildkraut.

### ACTRESS LISTS ASSETS AT ZERO

Norma Phillips Gleckler, an actress, filed papers in voluntary bankruptcy last week in the United States District Court. She lives at No. 70 West 46th street, and claims that outside of about \$400 worth of clothing and household effects she is penniless, with liabilities of \$3,781 for clothing and hats necessary for a woman in her position.

Another difficulty that is being experienced by the broadcasting stations is in getting competent professional performers. The officials of the various vaudeville circuits have notified the artists that they must not give their services for radio broadcasting gratuitously but should receive full professional recompense for services rendered.

Following this the American Society of Authors and Composers, whose members are responsible for most of the published songs of this country, have notified the broadcasting stations that this comes under the copyright regulations and must be paid for. Inasmuch as the Society charges a considerable amount for numbers used for public entertainment unless the organization using the number has a license from the society, this would mean a further large expenditure on the part of broadcasting stations.

A new broadcasting station is about to be built in the Times Square section, to be operated by a joint board from the Radio Corporation of America, the Westinghouse Company and the General Electric Company. It will be the most modern of all stations, and, if it is possible to secure a license from the Department of Commerce therefor, will be so constructed that two concerts, of different natures, can be sent out simultaneously, using different wavelengths. It is thought by the officials that bringing the station to Broadway will enable them to give concerts of a higher calibre than hitherto, as many prominent artists had expressed willingness to appear but had balked at the idea of going to Newark in order to donate their services.

Radio fans are beginning to express dissatisfaction with the nature of the concerts, but this is not the fault of the stations, as they must take what performers are available, the artists not being paid for their services and the novelty of the work has worn out.

### "FOLLIES" GIRL WINS SUIT

Peggy Udell, former "Follies" beauty and the bride of John W. Montgomery, wealthy Philadelphia youth, won her suit last week in which he sought to annul his marriage.

Young Montgomery brought an action alleging that he married Peggy while intoxicated and did not know what he was doing.

The case was heard before Judge Wickes in the Maryland Circuit Court where it was held that drink or no drink the marriage was valid and Montgomery was ordered to pay his bride \$50 monthly alimony.

Peggy Udell, when in the "Follies" was only sixteen years of age and one of the youngest in the big show. Before she was seventeen she had eloped, was married and had been deserted.

Her wedding breakfast she says consisted of doughnuts and coffee, and her ideals of her first marriage venture were rudely shattered. After the doughnut breakfast, Peggy charges, Montgomery left her and she went home to her mother.

At the time of the marriage, the "Follies" girl said, "He dared me to wed him after a twelve-hour acquaintance and I did. The elopement from New York to Elkton, Md., was made in an automobile. They arrived in the early hours of the morning, routed a minister out of bed and were married."

### GREY HAS NEW OPERETTA

Frank Grey, who wrote the music for "Sue, Dear," at the Times Square Theatre, has completed the score for a new operetta which will be produced in the Fall.

### NEW SHOWS FOR CHICAGO

CHICAGO, July 29.—It looks like a very promising season ahead for the windy city with a number of good productions scheduled to make an early appearance. "The Land O'Romance" which is billed to open the Olympic on August 13, will be the first: Fiske O'Hara will make his appearance as star in this play. Then the Cort will house "Thank You" on August 20 with Henry Davenport. The Illinois will take care of Ed Wynne in his annual visit, in "The Perfect Fool." "Good Morning, Dearie" will relight the Colonial on Aug. 27. Then "Sally" with Leon Errol and Marilyn Miller will follow that successful show. Around Labor day, Al Jolson will come to the Apollo with his black face version of Christopher Columbus' history, "Bombo." The first week in September will see H. B. Warner enter Powers' in "Bulldog Drummond." The same week, "Six Cylinder Love" will dedicate the new Harris Theatre on Dearborn street. The Selwyn Theatre, adjoining the Harris, will throw open its doors for the first time, offering "The Circle," which stars Mrs. Leslie Carter and John Drew. The Playhouse starts its season with "The White Peacock," written by Olga Petrova, and in which she will star. Leo Ditrichstein in "Mountebank of Emotions" will arrive about October 2 at the LaSalle and Frank Craven is expected at the Woods some time in November in his great Broadway success "The First Year."

Although the "Cat and The Canary" with Ralph Morgan is due here in September, its exact destination is not known. Helen Hayes in "To The Ladies" will come to the Cohan Grand on Aug. 20. The Shubert forces have not yet announced their new productions for the coming season here. According to an arrangement recently entered into between the Shuberts and Frank A. P. Gazzolo and Thomas F. Hanks the Studebaker Theatre will continue to house Shubert attractions and Messrs. Gazzolo and Hanks, the new lessees, take over the sole management of this theatre beginning October 1. If the weekly gross receipts of the attraction current on September 30, have reached a promising figure, it will be retained as the first attraction on the new lease.

At present only five shows are playing in the loop and nothing new scheduled before next month. They are:

"Lightnin'" with Frank Bacon at the Blackstone, entering on its forty-ninth week: "The Hotel Mouse" with Frances White and Taylor Holmes, drawing well at the Apollo: "Just Married" with Lynne Overman and Vivian Martin at the LaSalle: "Her Temporary Husband" with William Courtenay and Juliette Day at the Cort and "For Goodness Sake," which is holding on to a fair business at the Garrick. This latter show will shortly take to the road, playing one night stands and other important week stands in the West, continuing throughout the next season. It is possible that a few changes will be made before they take to the road.

### U. S. OFFICIALS HOLD FILM

Custom officials who have been holding the movie film, "How Kitchener Was Betrayed," since its arrival from Paris recently, have not yet reached a decision as to what will be done with it.

The film was barred from England on the ground that it was a ridiculous misrepresentation of the manner in which Earl Kitchener, then Minister of War, went to his death on the warship Hampshire in the North sea in June, 1916. The British Embassy at Washington asked the State Department not to let it be brought into this country.

The picture portrays the sinking of the Hampshire with "K. of K." on board as a result of a betrayal of Kitchener by a young officer on his staff. In the film, this officer confides to a feminine spy that Kitchener is to make the secret trip to Russia on the warship, and she delivers that information to the German War Office.

Banned in Britain, the film was taken to France, and there made a hit, according to the distributor who arranged to bring it here.

### "WHY MEN LEAVE HOME" SCORES

ATLANTIC CITY, July 25.—In "Why Men Leave Home," by Avery Hopwood, which was unveiled at the Apollo Theatre here on Monday night, Wagenhals & Kemper have a comedy which, when cut down a bit, should aid them nicely in making a living when it gets to New York. It is full of fun, and has some top-notch comedy situations. Mr. Hopwood has not written a farce, although the title, with the added inscription, "What Every Woman Wants to Know," might lead one to think it one.

The cast is a very good one. The three members of it whose work stand out most conspicuously are John McFarlane, Jessie Villars, who plays a lovable, wise old grandmother, and Herbert Yost. McFarlane is admirable in the role of one of three husbands who show why men leave home.

Mr. Hopwood's reason for men leaving home is that there is nothing else for them to do when their wives are home less than a quarter of the year. To prove this proposition he shows three wives coming home from Europe, where they have been on an expensive and extensive spending jag, with the innocent expectation of finding their husbands waiting for them with eager open arms. Quite the opposite is true; the husbands, emulating the worm, turn. A tactless remark dropped by one is expanded in the retelling until, when it reaches the ears of their better halves, they believe their check-signers have been enjoying a most brilliant summer. The three wives then go on the warpath, but stop short when they find that their husbands would be perfectly content to be divorced. Then the wives change their tune; they find that keeping house, taking care of husband and raising children is just what they have wanted to do all along.

### J. J. SHUBERT SUES HOPKINS

J. J. Shubert has filed a suit at law against Arthur Hopkins, the theatrical producer, asking for a dissolution and accounting of the joint venture by which they undertook the presentation of Lionel Barrymore last season in "The Claw."

Mr. Shubert also has asked for a receiver of the money and property of the enterprise and an injunction to restrain Hopkins from further dealings with the property.

According to Mr. Shubert's allegations the two entered into an agreement in April, 1921, to share equally in the profits and losses on the production "The Claw." Hopkins was to stage the play and Shubert to have charge of its bookings. It was stipulated that the arrangement might be terminated whenever the play was deemed to be unsuccessful to the extent of losing \$20,000. Shubert alleges that Hopkins was and is in complete control of the effects and proceeds of the company, and has refused to account for these further than to repay to Shubert \$5,000 which was put into the undertaking.

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August 2, 1922

## THE NEW YORK CLIPPER

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## LIGHT OPERAS AGAIN ATTRACT RECORD BREAKING AUDIENCES

**Gilbert & Sullivan Operas Attract Big Audiences in Syracuse and Baltimore—Old Time Managers Predict Return of Vogue for Light Opera**

Revivals of the Gilbert & Sullivan operas this summer point to a strengthening of the public's demand for this sort of entertainment. The Gilbert & Sullivan plays are gradually assuming in the public mind almost the same importance grand operas have. Several professional companies have been presenting revivals of these operettas in some of the large cities in the East.

In Syracuse, N. Y., at the Bastable Theatre, a company under the name of the Professional Players, Inc., with the backing of prominent local citizens, has been presenting light opera for four weeks. In this, its fifth week, "H. M. S. Pinafore," the Gilbert & Sullivan play, is being given. The cast is headed by Jefferson DeAngelis and Mart Wittkowska, with a supporting cast of Syracusans including Dr. D. L. Edward, Carl Bye, Agnes O'Neil, Roger Murphy and a chorus of fifty people.

In Baltimore, at Carlin's Arena, an open air theatre, the DeWolf Hopper Company is now in its fourth week of light opera. The business has been so encouraging, despite the inclement weather, that the Ernie Young Revue Company, which was scheduled to open in its place next week, has been induced to wait and the opera com-

pany will continue for at least four weeks more. Besides Hopper the company includes Herbert Waerous, Arthur Cunningham, George Dunstan, Alice Mackenzie and Winifred Anglin.

Both the Baltimore and Syracuse companies are playing at a \$1 top.

The popularity of the Gilbert & Sullivan operas has periodically swept the country. When first produced in the United States, the vogue was enormous. Scores of professional companies presented the various pieces, amateurs galore appeared in the productions and dozens of children cast companies toured the country.

Some twenty years ago there was a big popular demand for the operas and dozens of companies toured presenting them. The present business done in Syracuse and Baltimore indicates that the vogue is returning.

Business in both Syracuse and Baltimore has been so big that a number of Broadway managers have made the trip to witness the size of the audiences and, incidentally, marvel at the enthusiasm displayed.

Many old-time managers are freely predicting a return of the vogue for the light opera.

### COLORED SHOW GROSSES \$5,000

"Strut Miss Lizzie," which is playing at the Carroll Theatre on a co-operative basis, played to \$5,012 gross last week. Twenty-five hundred dollars of this money went to Carroll for the rent of the theatre. After making good some I. O. U.'s that were held by the house, there was a little more than six hundred dollars left to be divided among the members of the company.

### BROADWAY PLAY IN BOOK FORM

Laurette Taylor's play "The National Anthem," which ran for a number of weeks at the Henry Miller Theatre last season is to be issued in book form by the George H. Doran Company. The play was a tirade against the drink habit.

### FRANCIS FAULKNER SAILS

Francis B. Faulkner, who has just completed a series of Mural decorations in the auditorium of the Eastman theatre at Rochester, N. Y., sailed for Europe, July 25.

### CHORUS GIRLS GET JOBS BACK

Chorus girls being discharged for refusing to appear in costumes consisting mostly of paint applied to the body in exotic designs may be an unusual occurrence, but it happened last week when three girls were summarily dismissed by the management of "Spice of 1922" at the Winter Garden, for refusing to do the number described. Through the efforts of the Chorus Equity Association, however, they were almost immediately reinstated.

Four girls have been doing this number in the show, their bodies being almost entirely covered with colored paints for each performance. For some reason, probably because these girls got tired of the job, the management asked three girls in the chorus to do the number and when they refused, discharged them without notice. The girls appealed to Miss Bryant, of the Chorus Equity, claiming that they were engaged for regular chorus work, and the paint number could not be by any stretch of the imagination called regular. Not only was it necessary to take a Turkish bath to get the paint off after each show, they protested, but they did not fancy the idea of wearing so little clothing as the number required. After several conferences between Equity and the "Spice" management, the three girls received their jobs back, and they don't have to let themselves be used as artists' canvases.

The chorus of "Spice" is 100 per cent. Equity.

### SIX "JUST MARRIED" SHOWS

CHICAGO, Ill., July 31.—The engagement of "Just Married" will conclude here on October 2nd, and the show will go on tour, being one of six companies which the Shuberts and Jules Hertig will send out. The show is in its fourth month here.

### ABBOTT TO MANAGE CASINO

Francis (Frank) Abbott, last year manager of the Studebaker Theatre, Chicago, has been engaged by the Shuberts to manage the Casino. The season will open on August 7, with last season's show, "Tangerine."

### STOCK IN EL PASO

EL PASO, Tex., July 31.—The Leith-Marsh Players will open at the Grand Theatre here on September 2. This will be the second season of the stock organization in El Paso.

### SELWYNS WIN "SNAPSHOT" CASE

Claims of the members of the cast of "Snapshots of 1921" against the Selwyns for two weeks' salary in lieu of notices given them when the show closed, was decided last week by Alfred Beekman, of the law firm of House, Grossman & Vorhaus, who acted as umpire in the arbitration of the case.

After the hearing Mr. Beekman decided in favor of the Selwyns.

"Snapshots" opened at the Selwyn Theatre last summer, but was closed after several weeks in order that the management could get rid of Norah Bayes, whose contract called for a large weekly salary, which the receipts did not warrant paying. The regulation two weeks' notice was posted for this closing. Two weeks later the show re-opened with the same company, excepting Miss Bayes, but closed after playing for only two weeks. For this second "engagement" the actors were given new contracts.

Mr. Beekman, however, held that the Selwyns were entirely within their rights, as the Equity contracts specify that no notice is required if the show closes within four weeks after opening, and the second engagement of "Snapshots" was a new one, and not a continuation of the first.

Notice was posted the first week of the second engagement that the show would close the following week. Later this notice was taken down and two other notices were put up during the second week, on July 4 and July 5 that the show would close on the 6th. The members of the company then put in claims for salary in lieu of the regulation notice.

His opinion, in part, read as follows:

"I fully agree that if the closing of the first engagement was only a subterfuge to escape liability under the contracts which were then in existence, that a different question would be presented with respect to the claims now made, but as good faith is always presumed in the transaction of business, and bad faith cannot be assumed, I have therefore disregarded the argument that the second engagement was only a continuation or prolongation of the first engagement."

### THE GARRICK DEAL IS CLOSED

CHICAGO, Ill., July 31.—The Garrick theatre was finally sold after several weeks of dickering, for \$800,000 to Louis Bomash, head of the Independence State Bank, and eight associates. Chutkow and Botham were the only brokers.

About \$200,000 worth of improvements are said to be contemplated by the buyers. The gross annual rental is claimed to be \$275,000. The Garrick Theatre Building corporation, owned by Raymond Redheffer and Rufus Kittredge were the sellers of the leasehold and building.

The Garrick Building corporation paid \$65,000 annual ground rental, and the theatre is leased by the Shuberts at \$40,000 annually. Some time ago Jones, Linick & Schaeffer leased it from September 1st, 1923, at \$75,000. The Shuberts, who thought that too high at the time, later subleased it from J. L. & B. at \$96,000. The present syndicate is said to have refused an offer of \$100,000 more than it paid for the property. There is a \$330,000 bond issue on the property.

### FREDERICK SHOW OPENING

Pauline Frederick, who is returning to the speaking stage in a new drama by Michael Morton and Peter Trail, opens at Atlantic City on Sunday of next week. The title of the play has been changed to "The Guilty One."

### MOROSCO SHOW REHEARSING

SAN FRANCISCO, Cal. July 31.—Oliver Morosco placed in rehearsal this week a new play by Thompson Buchanan, author of "Civilian Clothes." The new play which has not yet been definitely named, is due for a New York showing.

### "MON HOMME" IS NEW PLAY

"Mon Homme," a new play by Andre Picard, author of "Kiki" will be presented in New York early in September by Henry Le Baron.

### "THE MONSTER" IS BIG THRILLER

NEW LONDON, Conn., July 31.—"The Monster," a new three-act melodrama, of the weird, mystery brand, by Crane Wilbur, was presented at the Lyceum Theatre Friday night when Wilton Lackaye in the leading role, proving to be a thriller with all the thrills that the producers could put into it. The cast, scenic and electrical effects all contributed to the spooky effects.

As is the vogue nowadays with mystery plays the patrons are requested to refrain from divulging the play's ending, for fear that it will spoil the show for some patrons, and possibly do the box office out of receipts. However, the story, concerns the efforts of a newspaper reporter determined to unravel the mystery which surrounds a certain house said to be haunted. In his investigations, he meets a young French girl whom he knew in France. He saves her from a fate worse than death at a bridge where many strange auto accidents have occurred of late. Seeking shelter from a terrific thunder storm they take refuge in the haunted house, not knowing that they were entering the domain where the ghosts hold forth. They meet a hobo in the haunted house who has also sought refuge from the storm.

From then on the doings begin to send the chills up the back of the audience and goose flesh makes its appearance. Those seeking shelter from the storm meet Dr. Gustave Ziska, who describes himself as a Yogi, and whose servants include a giant tongueless negro, and a legless man. The doctor thinks he can discover the secret of human life by vivisection. He is a fanatic on the subject of human vivisection and when people call him crazy he flies into an uncontrollable rage, and proves that he is crazy.

When the uninvited people in the haunted house who are seeking shelter are put to sleep by the fumes from the drugged logs in the fireplace the doctor proceeds to use the body of the young French girl for one of his experiments. Strapped to a chair as though he were going to be electrocuted is the hero who can do nothing but watch the maniac cut the half conscious body of the girl who is strapped upon an operating table. This scene with the brandishing knives takes place in a subterranean passage of the haunted house. The climax soon follows the scientific efforts of the doctor, and this must be kept a secret, according to the book.

Frank McCormack proved a sterling actor in the part of the hobo. He enacted his role with the customary skill and he had the job of doing the comedy to relieve the tension whenever it became too tense. Others in the cast did unusually well and included, Walter James as "Caliban," Miss Marguerite Rissler as Julie Cartier, who was charming and distinctly French, McKay Morris as Alvin Bruce the reporter and "A man" was played by C. H. Walling.

### "CAT & CANARY" FOR CHICAGO

Kilbourne Gordon is casting a number two "Cat and Canary" company, which he will send to Chicago. The show will open at one of the loop theatres during September.

### PEARSON CO. INCORPORATES

A new theatrical company was incorporated in Albany last week called The Arthur Pearson Holding Company, Inc. The officers are Emmett R. Callahan, president; A. C. Werbe, vice-president, and Arthur Pearson, secretary and treasurer.

### FINED FOR DEFYING CENSORS

Three motion picture firms faced the bar of justice last week for defying the mandates of the Motion Picture Commission, two of them drawing heavy fines, and the third one drawing a suspended sentence. The Arrow Film Exchange was fined \$250 for releasing "Stay Down East" without making ordered eliminations, and The Elk Photo Plays Corporation was fined \$100 for exhibiting "The Hula Hula Dance" without ordered eliminations. Associated First National drew suspended sentence for failure to comply with the Commission's ruling on "The Rosary" and "Smilin' Thur."

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**D.D.H.?**  
ABOUT  
**"PLAIN  
JOHN  
BROWN"**



## AMUSEMENT STOCKS IMPROVE ALL MAKE GOOD PRICE GAIN

**Trading Which for Weeks Has Been Dull Takes Brace—Famous Players Has Poor Sales Week, But Gains in Price—Loew and Orpheum Make Gains**

The three amusement stocks listed on the Stock Exchange improved their price on Monday, reflecting the optimism in railroad issues caused by the reports of a settlement from Washington. Famous Players-Lasky, which had one of the worst weeks, in point of gross sales, since the beginning of the year last week, gained 1 3/8 points on Monday; Loews, Inc., which has been going along firmly, gained 3/4, and Orpheum Circuit, Inc., also a strong stock last week, gained 5/8 of a point on Monday.

All last week only 3,300 shares of Famous Players-Lasky Corporation stock were sold, while on Monday alone of this week sales of 2,500 shares were recorded. The closing price last week was 81 1/2, and a low of 81 flat was reached. The high

for the year in this stock is 87 1/4. On Monday the issue closed at 83 1/4, and hit a high point of 83 3/4.

Loews, Inc., which was strong last week in the face of little confidence in the market, sold up to 15 3/8 and down to 15. Shares to the number of 4,800 were traded in, the closing price on Saturday being 15 1/4. On Monday 2,300 shares were traded in, a high of 16 being touched, the closing price being 15 1/2.

Orpheum Circuit, Inc., closed on Saturday at 18 1/4, and on Monday closed at 18 3/4. Trading last week reached only 2,700 shares, while on Monday alone 1,000 shares changed hands, with a high of 19 being reached. This is not far from the record high of the year, which is 21 1/2.

### KALIZ HURT AS CURTAIN FALLS

Arnan Kaliz, producer-star of "Spice of 1922," playing at the Winter Garden, is in the French Hospital suffering from a brain concussion and numerous abrasions of the scalp as the result of an accident which occurred during the playing of the piece on Saturday night.

At the conclusion of the burlesque on "Tosca," Kaliz as the stricken Count fell upon the stage. In the fall his head lay within the range of a fast descending heavy drop. A draft from the back doors served to bring it directly over his head and in falling it struck him heavily.

He was rendered unconscious and was rushed to the hospital, where he is at present. At the time of going to press it was said at the hospital that he was resting comfortably, although no statement as to when he would be able to leave was made.

### "WHISPERING WIRES" OPENS

LONG BRANCH, August 1.—"Whispering Wires," the new play by Kate L. McLaurin, based on the story by Henry Leverage, was produced by the Shuberts at the Broadway Theatre here this week. The cast includes Olive Tell, Ben Johnson, Bertha Mann, George Howell, Gaby Fleury, Malcolm Duncan, William Webb, Paul Kelly, George Lynch, Willard Robertson, M. Tello Webb and Stanley Harrison. J. C. Huffman and John Harwood staged the play, which will have its metropolitan premier at the Forty-ninth Street Theatre next week.

### NEW NAME FOR "WHEEL"

"The Wheel of Life" has been decided on as the title of the play by Bernard Fagan, which Marc Klaw, Inc., will produce here in the Fall, with Elsie Ferguson in the leading role. It was called "The Wheel" in London, where it ran for some time at the Apollo Theatre. The title was changed to avoid confusion with the Golden play, "The Wheel," which was at the Gaiety Theatre last season.

### STOCK FOR PAWTUCKET

The Carl Davis Players, who last year played a season of twenty weeks, beginning Christmas Day, at Pawtucket, R. I., will return there this season for an extended run. In the company as leading players will be Robert Le Sueur, who was leading man last year, and Mildred Dana. They open September 4, with "Bought and Paid For" as the probable initial bill.

### "THAT DAY" OPENING SOON

"That Day," will open its New York engagement at the Belmont Theatre, on Monday, September 11. "Kempy," which is playing at that house at present will be moved into another New York house. The latter production has been meeting with success and will probably remain in New York for the entire coming season.

### OPERA CO.'S DATE EXTENDED

BALTIMORE, Md., July 31.—The DeWolf Hopper Company, which is playing at Carlin Park, this city, has had its engagement extended for a period of four weeks more. The company has been playing to between seven and nine thousand dollars a week during the time it has been here, and it was decided to extend the engagement. Ernie Young's Revue, which was to have followed the light opera company into the Park, has been bought off, so that the De Wolf Hopper Company could continue their run. During the four weeks, which the company will remain here they will present "El Capitan," "Robin Hood," "Iolanthe," and a repeat of "The Mikado," which was their opening attraction.

The company includes Winifred Anglin, Alice Mackenzie, De Wolf Hopper, Arthur Cunningham, George Dunston, and Herbert Waterous, all of whom are thorough exponents of the Gilbert & Sullivan operas.

### "HELLO PROSPERITY" REHEARSING

The Marcus Producing Company show "Hello Prosperity," featuring Harry Cooper, is now in rehearsal in New York. The cast includes besides Cooper, Frank Pickett, Charles W. LaVine, Jack Cook, Pat Perry, George Hunter, George Tillinghast, Althea Barnes, Ruth Parker, Dorsie Biron, Arthur Bowman and Grace Watson. Chas. Brave will manage the show and C. V. Turner will do the advance work.

The show opens at Pedth Amboy on Aug. 14, and will be headed for the Coast. They will play "Frisco Christmas."

### TRIES THE "RAZZ" AND GETS IT

UNION HILL, N. J., July 31.—Louis Gilbert, a resident here, had a lesson in behavior administered to him last week at the Lincoln Theatre. During the course of an act, the actor asked for "request" selections from the audience. Gilbert, in the gallery, yelled "Rasberry," which started a commotion, resulting in his arrest on a charge of disorderly conduct. He will be tried this week by Recorder Hauenstein.

### \$300,000 ROAD HOUSE

CHICAGO, July 31.—The most elaborate road house in the city is planned for the intersection of the Waukegan and Wheeling roads. It will be called "The Garden of Eden," will cost \$300,000 and has been designed by Architect A. J. Fisher. In addition to a large dance floor, elaborate revues will be staged. It will be 150x300 feet and built in the Spanish mission style.

### FRANK HEARN COMING HOME

Frank Hearn, youthful actor, last seen with Mrs. Fiske in "Wake Up, Jonathan" will arrive on Friday on the *Berengaria*, having sailed from England, where he had been attending private school, last Saturday. He is the son of Julia Hearn, a vaudeville actress.

### GARDEN ORCHESTRA BACK

The house musicians allotted to the Winter Garden by the musicians' union, returned to work there last week, replacing all but four of the men who opened with "Spice of 1922" at that theatre under the leadership of Harry A. Tucker.

Mr. Tucker organized the eighteen piece orchestra and contracted to conduct for the run of the show with the owners of the production. They played at Atlantic City and Philadelphia before coming to New York where they were scheduled for the Casino. When the show was switched to the Winter Garden and the Shuberts took fifty per cent of the show, the house musicians who have been assigned to the Winter Garden by the union complained to their local and the Shuberts, about being displaced by the road orchestra. According to the rules of the union, at least four of the house musicians of a theatre must be placed in the road orchestra of a show when it comes to the theatre. At the Winter Garden the rules are that the entire house orchestra must play for all musical shows that open there.

The union ruled after the complaint was made that the Tucker men take three weeks notice and make way for the regular house orchestra. However, Mr. Tucker was able to retain four of his musicians.

The union rules are that the house musical director must also remain with the house orchestra but Mr. Tucker is alternating with Al Goodman the Shubert conductor, who will leave soon with the "Passing Show."

### DECLARE CONFIDENCE IN THOMAS

Equity's attitude towards the appointment of Augustus Thomas as the head of the Producing Managers' Association is contained in a statement made last week by Frank Gillmore, executive-secretary of the A. E. A., in which he declares his confidence in Thomas' friendliness to Equity's ambitions. The statement follows:

"We sincerely wish Mr. Thomas every success, more so because we are confident that his policy will not run counter to the legitimate aspirations of the Actors' Equity Association."

"We shall be glad to work with Mr. Thomas at all times for the general good of the theatre, believing that the general good includes the continuation of the policy of the actors of the country, which was long and earnestly considered before adoption."

"We extend a hearty hand of friendship to Mr. Thomas and beg to assure him that Equity will be willing to co-operate in every progressive movement."

### JANE COWL RETURNS

Jane Cowl, returning on the S. S. Baltic of the White Star line after a two months' stay in England inspecting British theatrical attractions, had with her several manuscripts of foreign plays which she will submit to the Equity Players and other American producers.

Commenting on conditions in England, Miss Cowl said:

"Histrionic ability rather than pleasing appearance counts more in London today. In my opinion, the American stage will soon experience the same transformation."

### A. E. A. AFTER FILM ACTORS

LOS ANGELES, July 29.—The local branch of the Actors' Equity Association, which is composed of the majority of the motion picture actors who belong to Equity, has appointed a committee which will attempt to expand the membership among the actors here. This membership committee is headed by Charles E. Thurston.

### EDITH KELLY FILES APPEAL

Mrs. Edith Kelly Gould appealed last week to the Court of Appeals from the Appellate Division decision dismissing her suit for divorce from Frank Jay Gould on the ground that his divorce from her in France was valid. She filed a \$500 bond to insure the payment of costs if the Court of Appeals decides against her.

### COLORED CAST FILES MANY SUITS

Summonses in thirty-five suits brought by the members of the "Strut Miss Lizzie" company, playing at the Earl Carroll Theatre, for wages aggregating a total of nearly \$2,500, were served last week on William Minsky and Arthur Lyons. The bringing of these suits further complicates an apparently hopelessly involved situation which came to a head two weeks ago when an action for \$25,000 damages, charging the taking of the "Strut Miss Lizzie" show, was brought against the Earl Carroll Realty Co., Inc., of which Earl Carroll is president, by the Strut Miss Lizzie Co., Inc.

Wm. Minsky, who is one of the well known Minsky Brothers of the National Winter Garden, and Arthur Lyons, the agent, are represented by the law firm of Kendler & Goldstein, of No. 1540 Broadway. Mr. Goldstein has entered general denials in the actions against his clients. He stated on Monday that Minsky and Lyons are in no way liable for any claims for salaries or expenses of any sort for "Strut Miss Lizzie," as the terms of an agreement which they signed with Henry Creamer, song writer, producer and star of the show, on June 12, specify that Creamer accepts all such responsibility. By the terms of this agreement Creamer transferred a 37 1/2 per cent. interest in the profits of "Strut Miss Lizzie" to Minsky and 25 per cent. of the profits to Lyons, in return for the loan of several thousand dollars, it is alleged. By a previous arrangement Lyons was to receive another 12 1/2 per cent. interest in the profits in return for his active participation in the management of the show. As a guarantee of the return of the money loaned to him, Creamer is said to have assigned royalties due him in seven published songs he had written, among them "Dear Old Southland," and agreed to give them the first \$1,250 received in the box office each week as their share of the profits.

As outlined by Attorney Goldstein, the history of "Strut Miss Lizzie" is this: Creamer produced the show, which was first presented at Minsky's National Winter Garden on Houston Street. Getting into financial difficulties, he borrowed enough money from Minsky and Lyons to pay one week's rental of the Times Square Theatre, where the show moved. In return he pledged 62 1/2 per cent. of the show's profits to them, plus the amount Lyons had already been accorded, leaving himself only 25 per cent.

The show moved from the Times Square Theatre to the Earl Carroll, where, after one week of poor business, Minsky and Lyons claim they were frozen out, Carroll allowing the show to continue there, taking his rental from the receipts, but doing business only with Creamer. The contract with the Earl Carroll Realty Co., Inc., was made by Strut Miss Lizzie, Inc. Minsky and Lyons have never received any return on their money, Lawyer Goldstein says.

In the meantime, "Strut Miss Lizzie" continues to play at the Carroll Theatre, but Minsky and Lyons and Strut Miss Lizzie, Inc., have nothing to say about it.

The actions for wages brought by the members of "Strut Miss Lizzie," and the amounts sued for, are as follows: Henry Creamer, \$750; James Barrett and Charles Fredericks, \$150; Cora Green, \$100; Georgette Harve, \$35; Henry Saparo, \$130; James H. Green, \$92.75; Brevard Burnett, \$179; Hamtree Harrington, \$145; James Moore, \$148.50; Henderson & Holliday, \$150; fourteen suits by chorus girls for \$32.50 each; five suits by girls for \$38.75 each, and four suits by chorus men for \$25 each.

### GEORGE DOUGLAS AND LEONA EARL

George Douglas and Leona Earl, whose likeness appears on the cover of this week's issue, are meeting with unusual success in their new comedy, talking, singing and dancing act. It is claimed by managers that this act is not alone one of the biggest laughing hits in vaudeville, but it is unlike any other act of its kind, it is unique, has class and above all, a novelty.

Douglas and Earl are playing the Imperial, this week, and are booked solid over the Keith time. They are under the direction of Charles Allen, of the Bentham office.



## SHUBERT-ERLANGER ALLIANCE FEARS ANTI-TRUST LEGISLATION

**Booking Alliance Might Develop Into Much More Important Amalgamation if There Were No Danger of Trust Act Violation—Theatre Chain Involves Great Responsibility**

That the much talked of booking alliance between the Shubert and the A. L. Erlanger offices will really develop into a much more important amalgamation, covering practically all their leasing of theatres and play producing, is forecasted in the report, credited by well informed theatrical people, that both of the parties involved have engaged expensive legal lights in New York, Chicago and Washington to look deeply into the matter and see whether or not the actual formation of such a combination would place them in the position of violators of the Sherman anti-trust law.

So far, the Shubert-Erlanger alliance has attempted to only co-operate in the matter of booking the theatres under their direct or indirect control, in order to eliminate needless competition and expense, and no effort has as yet been made to extend the agreement so as to cover theatre management and play producing.

The problem of booking jointly, however, is admittedly much more important and weighty than might be believed by a cursory examination of the question. There is a heavy responsibility attached to controlling a large string of theatres scattered all over the United States and Canada, as both the Shuberts and Erlanger have, and that is to keep these theatres supplied with attractions. It is a known fact that one of the Shuberts, Jacob

J., has declared that it is often necessary to operate shows which do not show a profit in the producing end in order to keep the theatres under the Shubert control supplied with plays.

When the booking proposition has such ramifications as this, with producing and operation of plays entering into the question, it is natural that the alliance between the Shuberts and Erlanger must develop into nothing short of a great corporation which will amalgamate all the theatrical holdings and interest of both parties. The reports of the fears of the most important theatrical magnates as regards the application of the Sherman anti-trust law to their amalgamation further strengthens the belief that such a great corporation, capitalized at many millions of dollars, is actually under consideration.

If the Shubert-Erlanger alliance really develops into a single corporation being formed to control the interests of both, such a monopoly of the theatrical business as has never before been known, more powerful even than the now dead Klaw & Erlanger syndicate, will arise. A Shubert-Erlanger corporation would control the destinies of practically every legitimate producer and resident theatre owner or manager out of town.

Every person directly or indirectly interested in the theatrical industry is watching the Shubert-Erlanger amalgamation for further developments.

### "ROSE OF STAMBOUL" TO TOUR

"The Rose of Stamboul" will not reopen in New York in the fall, as announced when it closed at the Century recently. Instead it will go on tour, opening on the subway circuit on September 25.

The cast will be practically the same, with James Barton, Tessa Kosta and Marion Green starred. Mabel Withee and Jack McGowan will not be in it, however. Lillian Wagner, who understudied Miss Kosta and sang her role at several performances before the show came into the Century, will have a more prominent part.

"The Rose of Stamboul," which was extravagantly mounted and produced, was generally admitted to be one of the best musical shows in New York when it opened. It did not have a winning week at the Century Theatre, however, and lost a lot of money. In a better located house it would undoubtedly have been a hit. On the road the show should prove a big money-maker.

### NO SHOWS FOR DE COURVILLE

Albert De Courville, English theatrical manager and producer who brought the ill-fated "Pins and Needles" show to the United States, will not have two shows on the Columbia Burlesque Wheel, as announced several weeks ago.

De Courville has returned to England, and the two franchises which he was supposed to have arranged for have been awarded other producers.

### ONE MORE COLORED SHOW

Another colored cast show is now in rehearsal and will be seen on Broadway within a few weeks. The latest addition to the big list of colored productions is "Bon Bon Buddy, Jr.," a musical comedy, and is now in rehearsal at No. 2313 Seventh avenue.

The piece will open at the Dunbar Theatre, Philadelphia, the latter part of August and will come into New York a short time after.

The book of the piece is by Irvin C. Miller, with lyrics and music by Maceo Pinkard and Nat Vincent. Walter Brooks, who staged "Shuffle Along," will stage the piece.

### TO SUE CHAUTAUQUA CO.

Boston, Mass., July 31.—George V. C. Lord, actor and stage director, has retained counsel to begin an action charging breach of contract against the Community Chautauquas, Inc., which has its executive offices in New Haven, Conn. Attorney Edward M. Dangel, of 18 Tremont street, Boston, has already attached an account of the concern in a New Haven bank.

Lord alleges he was engaged by the Community Chautauquas to produce several plays which were to be shown during the summer on the Chautauqua circuit. He charges that he was dismissed just when he had the companies almost ready to go on tour, and has sustained a financial loss because he lost several offers of positions through accepting the Chautauqua engagement and was dismissed too late in the summer season to get other employment.

### "SCANDALS" CAST COMPLETE

The cast for George White's "Scandals," which will be presented at the Liberty Theatre within the next few weeks, has been completed and includes W. C. Fields, Lightner Sisters and Alexander, Jack McGowan, Colleta Ryan, Richard Bold, Argentine Dancers, Temple Quartette, Lester Allen, Franklyn Ardell, Pearl Regay, Piano Trio, Charles Wilkins, Olive Vaughn, George White and Paul White-man's Band.

### "THE GORILLA" COMING IN

"The Gorilla," an unusual melodrama by Robert E. Larkin, is coming into New York early in September and will be seen in one of the Broadway theatres.

The play was tried out in Stamford early in the spring and the theatregoers of that tryout town pronounced it a real thriller. It was presented by the Spear-Larkin Corporation.

### "NERVOUS WRECK" GOING OUT

"The Nervous Wreck," a new Owen Davis comedy, based on E. J. Rath's story will open on August 7 at the Apollo, Atlantic City.

### "LILLIES" CAST GOT SALARIES

The members of the "Lillies of the Field" company, which closed in Chicago on July 15, received their full salaries for the last three weeks of its run, which was on the co-operative plan, with the piece taken over by the Actors' Equity Association, and also were paid 72 per cent. of their back salaries and transportation back to New York. The show got into trouble soon after it opened in Chicago, salaries not being paid by the management. The show was originally taken over by the Broadway Productions, Inc., a \$1,000,000 stock company, but when efforts were made to locate the owners of it by Equity when salaries were not paid, it was learned that the production had changed ownership. To the present day, Equity does not know who are and who are not interested in the show.

Equity took over the show and ran it up to the day it closed, business improving considerably over the first returns. Since the A. E. A. handled it, William Hurlbut, the author of "Lillies of the Field," was paid over \$1,200 in royalties.

### RUBICON ACTORS SUE

Three suits for small amounts alleged to be due as salaries were brought last week against the Baron Productions, Inc., which presented "The Rubicon" at the Hudson Theatre, by members of the cast. The plaintiffs in the actions are William McEwan, who claims \$100 for one extra week of rehearsal, Dorothy Tierney, who claims \$50 for one extra week of rehearsal, and Mary Cecil, who alleges \$25 is still due her for one week, the balance having been paid. The papers in these three actions were filed in the Third District Municipal Court by the legal department of the Actors' Equity Association.

### "SALLY, IRENE AND MARY"

"Sally, Irene and Mary," the new musical comedy built from Eddie Dowling's vaudeville act seen last season on the Shubert time is now in rehearsal and will open the latter part of August.

In the cast are Josie Intropodi, Clara Palmer, Hal Van Raenssaler, Allen Gerard, Maude Odell, Dan Sullivan, Helen Morn, Kitty Flynn, Eddie Dowling and others. The piece is by Eddie Dowling, with music by J. Fred Cootes and lyrics by Raymond W. Klages.

The history of the piece is unique. Dowling conceived the idea and was so enthusiastic regarding it that he told everyone he met all about it. Little interest was displayed by anyone until by chance he met Arthur Klein and enthused over the piece to him. Klein was impressed and told him that he could use it as an act for vaudeville. It was fixed up and Dowling appeared in it in the Shubert houses where it scored a big hit, and from this the idea of making a musical comedy out of the act developed.

### STRIKE AFFECTS THEATRES

BUFFALO, N. Y., July 31.—The street car strike, which has been going on in this city for the past week, is greatly affecting the downtown theatres. The downtown houses are playing to very light audiences, while the neighborhood houses have been profiting by the strike. Prior to the outbreak of the strike, the downtown houses were doing good business.

### "GIVE AND TAKE" TO BE SEEN

Max Marcin is casting the Aaron Hoffman show "Give and Take" and will give the piece an early presentation. This is the play in which Kolb and Dill appeared in on the coast last season, and concerning which there was much interest displayed.

It is a capital and labor story and said to be intensely interesting.

### MABEL WITHEE SIGNS

Mable Withee, last seen in "The Rose of Stamboul," has been signed by Carl Carleton to play the leading role in his production of "Paradise Alley," which will open at the Casino Theatre after the three weeks' run of "Tangerine," preparatory to the road tour of the last named musical comedy.

### ACTORS WIN SALARY CLAIM

Decision in the arbitration of the claim of members of the "Aphrodite" company for salary for three performances not played last season in Des Moines, Iowa, which involves a point of great interest and importance to the entire theatrical world, was handed down last week, the umpire, Alfred Beekman, finding that the actors were entitled to be paid. Mr. Beekman is an attorney of the law firm of House, Grossman & Vorhaus.

The claims against Comstock & Gest, the producers of "Aphrodite" amounted to around \$4,000, but because of equitable reasons Mr. Beekman determined that only half the salaries due for three performances should be paid.

The important part of this case lies in the argument put up by Comstock & Gest when it was arbitrated before Mr. Beekman recently. When "Aphrodite" played in Des Moines, Iowa, last season it was booked for an entire week. The house had been leased by a local man, William McCurdy, and after he vanished in the middle of the week the stagehands and musicians refused to work unless they were paid in advance. Not receiving their demands, the show did not play the Friday and two Saturday performances. Comstock & Gest deducted the entire company for three-eighths of the week's salary, claiming that the lay-off was through no fault of their own. At the arbitration meeting, held before Attorney Beekman, the producers set up the unique and original defense that they could not be held responsible for the lay-off, as McCurdy's disappearance with the money, as alleged, was "an act of God," for which they could not be held liable under their contracts with the actors.

In his opinion, Mr. Beekman says, in part:

"In any event, I cannot agree that the management should be absolved from liability and thus place the loss upon the members of the cast, who had no voice whatever in the selection of the parties with whom their employees deal. The company was at a distant point from New York City and they were required to meet their hotel and living expenses during the period when no performances were given.

"There are equitable reasons, however, why the entire loss should not be borne

The play had been on tour and for some time prior to January 9th suffered a financial loss; it was continued from week to week in the hope that the losses might be recouped and during that time the members of the company received their entire compensation. The management might have terminated the run, but instead continued it, thereby giving the members of the company a longer season and correspondingly further, by Messrs. Comstock and Gest.

"I, therefore, determine that the claimants should be awarded a sum equal to one-half of the compensation which they would otherwise have received if the performances had been given."

The tour of "Aphrodite" last season was a most disastrous one, the show closing early in March. It had a hard trip all the way although the previous year it garnered some huge receipts on the road. Starting out with a company of 162 people, the show closed with around 100.

### "VILLAGE FOLLIES" CAST

The Bohemians, Inc., are now casting for their fourth annual production of the "Greenwich Village Follies." The cast will be headed by Jack Hazard as the principal comedian. Others who have been placed under contract are: Lucille Chalfonte, George Rasch, Marjorie Peterson and Ula Sharon. The entire production is devised and will be staged by John Murray Anderson. The book is by George V. Hobart. Sol Abrams will be manager of the company.

The cast for the Chicago company which will play the Third Edition of the "Follies," includes Ted Lewis, Joe E. Brown, Gordon Dooley, Valodia Vestoff, Basil Smith, Emma Gill, Dorothy Cadwell, Blanche Clarke, Nancy Lerner, Mlle. Vilhela and Albert Deano. John Sheehy will be company manager.



# VAUDEVILLE

## NEW POLICIES FOR VAUDE HOUSES

### SUMMER SCHEDULE FOR MANY

New policies are being decided on for a number of the houses controlled by the Greater New York Vaudeville Theatres Corp., which consists of the affiliated Keith and Moss circuits. Decisions affecting the futures of the Hamilton and Columbia theatres have already been made, with others expected to follow shortly.

Keith's Hamilton theatre, at 146th St. and Broadway, will not revert to a big time full week policy next season as originally intended when the house went into a split week policy for the summer. Several policies were tried at the house last season, the theatre being booked on a split week and big time basis alternately, the change in policies being made three or four times. The split week policy was resumed again on May 22, the intention then being to keep the house open under that condition for the summer. This has been found to be more successful in drawing business than the full week stand was, and the house will retain the split week basis of booking. It plays six acts and a feature picture each half of the week.

The Columbia theatre in Far Rockaway will also, probably, retain its present summer policy of last half vaudeville all year through. Originally, the house played pictures during the winter season, and split-week vaudeville in summer. This season a policy of vaudeville for the last four days of the week was inaugurated and motion pictures only for the first half. This will be in force all winter.

### ORPHEUM OFFICES MOVE

Floyd B. Scott, in charge of the publicity department of the Orpheum Circuit, left Saturday for Chicago where he will open his new offices in the State Lake Building. The executive offices of the Circuit are also located there. All of the Orpheum Circuit departments except their New York booking connections are now in Chicago, and the tenth floor of the Palace Theatre Building where the departments were formerly located is practically deserted.

Abe Brin, who assisted Mr. Scott when he was in New York, will represent the Orpheum publicity department in New York and will have his offices on the sixth floor of the Palace Theatre Building.

### VAUDEVILLE FOR STAR & GARTER

CHICAGO, July 29.—The Star and Garter Theatre in Chicago will open with vaudeville August 20, playing 6 acts with a split week policy. The vaudeville will be booked by the Carrell Theatrical agency. The Star and Garter has offered Columbia Burlesque since opening and is available for vaudeville the coming season owing to the shows of the Columbia wheel being transferred to the Imperial Theatre, which is further west on Madison street.

### SWARTZ & CLIFFORD FOR ORPHEUM

Eddie Swartz and Julia Clifford have been routed over the Orpheum Circuit, and will open their tour of the circuit at Minneapolis on Sunday. They have been booked through the Lew Golder office for the next forty-five weeks. The booking includes a few weeks over the Inter-State time.

### ANSONIA CAPITOL REOPENING

ANSONIA, Conn., July 31.—The Capitol Theatre will reopen on Labor Day with a new policy, playing six acts of vaudeville on a split-week basis. John A. Robbins is booking the house.

### SPIEGEL'S TWO UNITS CAST

The two units that Max Spiegel will present over the Shubert Vaudeville Circuit this season are now complete. The book and lyrics for both shows have been written by Ben Holmes who will also stage the productions for Mr. Spiegel, and the music is by Ben Bergman.

"Plenty of Pep," will open at Hartford on September 11th, and "Success" will open at Altoona on September 18th. The former will have its first New York showing the latter part of September, while the latter show will not be seen in New York until after the holidays.

The cast for "Success" includes Abe Reynolds, Flossie Everette and Ben Holmes, and the following vaudevillians: Nonette, Reno & Co., Bernard and Searth, Warren & O'Brien and The Royal Pekin Troupe. Max D. Quitman will manage the company and Carl Seamon will be musical director.

"Plenty of Pep" will be headed by Emil Casper and Dolly Morrissey and will have the following vaudeville acts: Chas. Howard & Co., John Quigg & Co., Weston & Eline, Dewey & Rogers and Hazel Harris-Angelo Romeo & Co. Ira A. Miller will be company manager and Ben Bergman will be musical director.

### BARBEE POLICY UNDECIDED

CHICAGO, July 29.—The Barbee Theatre in Chicago is still "undecided" regarding playing vaudeville, according to what is heard around Chicago agencies. The theatre announced vaudeville some time ago but called off the change of policy because trouble was encountered when it came to putting in a stage and on account of lack of fire exits. The house was to have been booked by Morris Silvers, of the Western Vaudeville Managers' Association, who books the acts shown at the Balaban & Katz theaters in Chicago, also at the Broadway Strand, Marshall Square, Biltmore and Illington theaters in Chicago, the State in Roseland, the Newman in Kansas City, the Alhambra in Milwaukee and the Circle in Indianapolis.

### MANAGER QUILTS SHOW BUSINESS

William Applegate, for several seasons connected with the Moss and United offices as manager and assistant manager, has abandoned theatricals, and is now associated with the Liggett Drug stores as advertising and display manager for five of their New Jersey stores. Applegate's last association with the Moss office was as assistant to Manager Reilly of the Flatbush.

### FLO RING ROUTED

Flo Ring has been routed to play all the Loew houses in and around New York. This will be the third time within a period of two years that Miss Ring has played the New York Loew Theatres. She is contracted to appear at the Park Theatre for the coming season under the management of Minsky Brothers.

### TWO NAMES FOR JONES UNIT

Sylvia Clark and Frank Gaby will both appear in a Shubert unit during the coming season. Both acts have been placed under contract and will appear in A. L. Jones' unit "The Spice of Life." Others in the cast will be Kramer & Boyle, Julia Kelety, Dan Walker and Rita Bell.

### CARMEN ROOKER IN OWN ACT

Carmen Rooker, for the past two seasons connected with Ed. Janis and his dancing revue, is to be featured in an act of her own, which Janis will produce. The act will have a cast of four dancers, two male and two female.

### JOHNNY BURKE GETS ROUTE

Johnny Burke has been given a route over the Keith Circuit for the coming season. Alf T. Wilton arranged the bookings for Burke, which will keep the act in the Eastern territory for the entire season.

## COAST HOUSES TO CUT OUT ACTS

### PICTURES IN BIG LOEW HOUSES

The policy for the coming season at Loew's State Theatre, Los Angeles, and Loew's Warfield Theatre, San Francisco, have been outlined by Ed. A. Schiller, of the Loew Enterprises. Mr. Schiller said:

"We plan to make the State, Los Angeles, the home of photoplays exclusively, presented under most artistic conditions and accompanied by an augmented orchestra equal to any in the West. Manager Nat Holt will be succeeded by E. C. Bostick, of Milwaukee, who was formerly manager of the Saxe Circuit of houses."

"The change of policy at Loew's State is incidental to a deal involving \$7,000,000, by which Marcus Loew has purchased the interest of Ackerman and Harris, in the Los Angeles and Frisco. The deal not only involves the transfer of the two theatres, but also two office buildings in which the theatres are located, of which Marcus Loew is now the sole owner."

"The Warfield at San Francisco will also play motion pictures during the coming season, and will be accompanied by an augmented orchestra, which will be the largest on the Western Coast."

### ACTOR TURNS MANAGER

Ted Roberts, formerly of Lynton and Roberts, has abandoned the stage, temporarily at least, to accept a position as general manager of three picture houses in Newark, New Jersey. They are the Ronson, Raymond and Norwood Theatres. His former partner, Pelham Lynton, is now sales manager for Pathe exchange.

### LOEW TO BOOK STATE

INDIANAPOLIS, Ind., July 31.—Loew's State Theatre at this city, which is closed at present and is undergoing several alterations, will not play Shubert vaudeville next season, as reported, but will continue to be booked by the Loew office. The Shubert vaudeville units will play the Park Theatre at this city.

### FININ TO MANAGE EMPRESS

DECATUR, Ill., July 31.—James Finin, for the last three years manager of a theatre in Danville, Ill., has been appointed manager of the Empress, here. Finin, who was born and reared in Decatur, has many friends here.

The theatre, which is on the Orpheum Circuit, will open on August 27.

### PARDO AND ARCHER ROUTED

Pardo and Archer, who have been playing the independent houses in and around New York for the past season, have been routed for a thirty-week tour of the Pantages Circuit. Al. Rogers is the representative for the act, which will begin its tour of the circuit next week.

### NEW ACT FOR SHUTAN

Harry Shutan is to be featured in a new vaudeville act produced by Henry Bellitt. The act will carry twelve girls. It is called "Movieland," and Shutan will do a character very much on the style of Sam Bernard. The act opens this week.

### POLI ALTERING HOUSE

WASHINGTON, D. C., July 31.—The Poli Theatre in this city is undergoing extensive alterations for the coming season. The house will open its season on Labor Day. The alterations on the house will cost approximately \$5,000. Poli's in this city plays read attractions.

### AGENT PAYS ACTS' SALARY

Savoy and Brennan, booked into Morrison's Rockaway Beach theatre two weeks ago as the headline act, did not receive their salary at the end of their engagement. Fally Marcus booked the act in, and when the house manager offered the act its salary about \$450 short Savoy and Brennan refused to accept it.

They took the matter up immediately with Marcus, who, after an attempt to settle it with the house manager, turned the whole thing over to the Vaudeville Managers' Protective Association. This organization could not act in the matter, as the Morrison house is in no way affiliated with the V. M. P. A., and the matter was turned back to Marcus, who immediately wrote his check for the full amount of the Savoy and Brennan salary and turned it over to them.

He severed his booking relations with the house and states that suit will be brought for the amount he paid.

### ACTS IN THE FULLER

CHICAGO, July 29.—The Fuller Theatre at Kalamazoo, Mich., which has played legitimate attractions, vaudeville and pictures at different times in the past, opened with vaudeville Sunday, July 23, being booked by the Carrell Agency of Chicago and "splitting" with the Temple Theatre at Grand Rapids, Mich. W. C. Hoffman, resident manager, expresses delight with his opening shows and from present indications this policy will be a very successful one.

### NO ORCHESTRA FOR DANCER

CHICAGO, July 29.—The absence of an orchestra at the Broadway Theatre in Gary, Ind., did not interfere with the success of Mlle. Rapska, the classical dancer, who filled an engagement last week at this house. Her music was provided by a pianist, who has been the only music at that house for some weeks, owing to a controversy between the house and the musicians.

### MELODY REVUE FOR VAUDEVILLE

The Gene Martini Melody Revue closed at the Prospect in Brooklyn two weeks ago in order to rehearse. This is a revue of six people, featuring Frances Milner and Harry Kilby. Others are Martini, Fritz Bullard, Aida Henery and Allen Behr. The act will open in Boston shortly, playing the Keith time. Tom Fitzpatrick is booking it.

### RECORD ARTIST IN VAUDE.

Virginia Burt, who for the past year has been recording for the General Recording Company with whom she is under contract and who previous to her record making was a musical comedy prima donna, is rehearsing a new vaudeville act with Ferdinand Himmelrich, noted pianist-composer. They open within two weeks.

### WILDE TO PRODUCE

Teddy Wilde, for several seasons connected with the George Choose office as general manager and who recently severed his connections there, has decided to go into business for himself and has taken space in the office of William Brandell, No. 1493 Broadway. Wilde will write, produce and stage acts.

### RAE SAMUELS STARTS TOUR

Rae Samuels, who has recently returned from a trip to Europe, opens her tour of the Orpheum Circuit on Sunday at Minneapolis. Miss Samuels will headline the bill of the road show with which she travels.

### NAN HALPERIN RECOVERING

Nan Halperin, who recently underwent a serious operation at a private sanitarium, is on the road to recovery and was removed from the hospital to her home at Kew Gardens, L. I., on Saturday.



# VAUDEVILLE

## PALACE

Just an ordinary line-up of standard acts for the most part, with Raymond Hitchcock making his vaudeville debut, and an unexpected "wow" due to one of the colored dancers in the Nazarro turn, being the only unusual excitement. On paper or on the stage the show may be easily gauged, and evidently the management put on a show to fit the patronage they expected.

Like most animal acts that need a whip or string to help the stunts go over, "The Animated Toy Shop," presented by Gautier Brothers, doesn't mean a thing. The ponies were cute, and more intelligent than the alleged comic who took a kick at one of them although it was all in fun.

The second spot brought Lew Van and Turah Tyson in a dance offering in which they have been playing the three-a-day for some time. Entitled "Something Just a Little Different," the only apparent difference in the act and other dancers who offer a similar routine, is the blue silk bell-hop attire that clad the dancers.

Harry Holman in his comedy "Hard Boiled Hampton," gathered his usual quota of laughs. His words and actions belie the appellation of "hard boiled," and he goes about his funny business without a hitch. Some of the more elderly of the gags might be exchanged for a new one here and there, for the act has been around the circuit to some extent. Both girls ably assist Mr. Holman in making things hilarious.

Elizabeth Brice in "A Quiet Evening at Home," accompanied at the piano by Leo Minton, gave a nice performance. She sang a few songs, and on one or two occasions attempted to jazz the act up a bit but the audience didn't believe her. As a single Miss Brice used to go over much better with the style of songs, and if necessary a descriptive comedy poem such as she has done in the past.

The first half was closed by George Le Maire with his familiar vehicle "At the Dentist," and also at the osteopath. Joe Phillips is at the receiving end of the comedy, taking both treatments. Most everybody has been in a dentist chair at one time in their young life and what is more natural than to see, apparently, the other guy "getting his." Like the preceding bit, the osteopath stuff might be pure unadulterated hoke, but it's a brand that we'll never pass up.

The second half was opened by Nat Nazarro & Co., with Buck and Bubbles, two colored lads of shiftless appearance, but endowed with the natural entertaining qualities usually possessed by members of that race. Here is an act where the one whose name is in largest type, does the least, and might just as well be spending his vacation. Nazarro and his "Co." did about three tricks plus their time-worn stall, and the colored boys pulled the act through almost to the point of stopping the show; a bit of dancing did the trick, and the audience welcomed it with glee. Nazarro looked as he must have felt. Buck and Bubbles assisted by Nat Nazarro & Co. would be the correct billing.

In making his debut in vaudeville, Raymond Hitchcock has selected a monologue as his vehicle. Hitchy was attired in silk hat and gaudy raiment. The usual ingredients were mixed in concocting the monologue, etc., and he hit the nail on the head when he wished the applause that greeted him came at the end of the act. However, "Hitchy Koo Himself" is a star and his talk about prohibition, politics, marriage and more prohibition was humorously delivered. He closed with a comedy song.

Thelma and Marjorie White have worked themselves down the bill as it were and instead of the second spot, were entrusted with the next to closing spot where they did nobly.

The Eight Blue Demons closed the show with a whirlwind Arabian tumbling act.

M. H. S.

## VAUDEVILLE REVIEWS

### FIFTH AVENUE

Wilson, Aubrey Trio, opened the show at this house. This act started the show off with plenty of pep and speed. Their work on the horizontal bar is cleverly executed, and their comedy is good for laughs. The comedy wrestling bit which is done in "one," is laughable, and registered. Opening the show the boys did well, getting away to four legitimate bows.

Sharkey, Roth and Hewitt, on number two were a little early on the bill. They opened with a medley of popular songs, that was followed by a single by Sharkey, with Nemo Roth playing the violin, and double vocal number by Sharkey and Roth followed. Hewitt sang a ballad in good voice, and they closed with a number by the three, stopping the show for several minutes. For an encore they sang an Irish comedy number. This is a good singing trio, and they put their stuff over. Hewitt plays the piano well, and Roth can play the violin and sing. Sharkey still sings as well as he did in the past. The act can hold a good spot on any bill and go over.

Clinton and Rooney, presented "After Dark." A slide flashed on the screen made known the fact that Miss Rooney was a sister of Pat Rooney. The couple opened in the dark, both carrying flashlights. A bit of talk led them into a song and double dance. Miss Rooney followed with an impression of her brother, and in so doing demonstrated that she was some "stepper" herself. Clinton went into a routine of talk that got him some laughs, and then sang a nut comedy number. This gave Miss Rooney a chance to make a change of wardrobe, and they closed with a double song and dance. For a demanded encore, the couple did a bit of talk and then did an Irish dance. Clinton is a clever dancer, and also delivers lines well. Miss Rooney, most certainly knows how to use her pedal extremities to good advantage.

William Edmunds and Company presented a comedy sketch entitled "Peg o' My Sole." The act carries a special drop in "one" showing the stage door of a theatre, and cut-out shows the interior of a shoe repairing establishment. Edmunds as the owner of the shoe shop handles the comedy end of the act in good style and his female assistant as the soubrette handles her part well. The story of the act is cleverly put together. The owner of the shop is in love with the soubrette but finds out in the end that she is a married woman. The act went over nicely.

Espe and Dutton were slow getting started, and the act did not show any signs of going over until they went into their dance. The opening of the act is weak and the comedy did not get over any too well. Opening in "one," the act goes to full stage where Espe does some clever juggling. The hand to hand acrobatic work went well.

Ivan Bankoff assisted by a female dancer, and a male pianist, offered his dancing vehicle entitled "The Dancing Master." Bankoff lives up to the title of the act for he is a master of the art of dancing. His work is artistic, and he possesses showmanship. The woman in the act is a toe dancer of merit, and it is a pleasure to watch her work. The pianist knows his instrument and plays exceptionally well. The act stopped the show for several minutes.

Ben Bernie held down the next to closing spot, but found it rather hard going at the Monday matinee. Bernie has a line of bright talk, and it seemed to be a little too bright for the audience at this performance. Those who understood his chatter were appreciative. His playing of the violin went over well. For an encore he and Roth played a duet.

The Klown Review, a pantomime comedy and acrobatic act closed the show to a good share of applause.

S. H. M.

### RIVERSIDE

The show started with the Smith Brothers, working without beards under the names of Fred and Al. The boys did a fast routine of acrobatics, offering gymnastic, aerial, iron-jaw, strong-man, trapeze, and other varieties. Their featured stunt, programmed and announced as a "derrick lift," proved to be a novel bit in which iron-jaw and muscle control were shown.

Jack Hanley would have done much better in a different spot, for even though he did a comedy juggling act in number two spot, the fact that two "dumb" acts followed one another couldn't help but slow down affairs to a great extent. A few years ago Hanley was just a closing and opening act, until Ziegfeld got hold of him. He scored heavily in the "Frolic" two seasons ago, but for some reason doesn't seem to do as well in the two-a-day. His work is clever, and perhaps with a decent spot might give a better account of himself.

"The Four Seasons" and their reasons passed quickly under the direction of Ray Conlin and Myrtle Glass, amid a lot of clowning on the part of the performers, stage-hands, musicians and also the audience with yells of "Whoa," with which Conlin brought in the Winter bit. The two are agreeable artists, but could use a few changes in the material, which drags in spots.

Diamond and Brennan can also improve their act in a great many parts. It's an entirely different style of affair from the fishing thing which they formerly did, and considering the departure from a style of work which they had been doing for so long, are to be given credit. But the talk needs brightening, and the closing song could be changed for something newer, which hasn't been so thoroughly popularized as the one they are now using.

"The Weak Spot" closed the first half, done by a cast of three, featuring Margaret Hoffman. Miss Hoffman was last seen in the role of the school-teacher with Aileen Bronson, and did her character perfectly in that act. It seems, however, that she is not a one-character woman, for she does an entirely different role in "The Weak Spot," and does it excellently. The other two members of the cast, Richard Renier and Delia Evans, are also perfectly cast. George Kelly is responsible for the "Weak Spot," the only weak spot being in the opening part of the vehicle, where the talk needs a little speeding up.

Ethel McDonough opened the second half with "Milady's Busy Day," which can stand revising all the way through. The idea is there, but the punch is lacking. The best part of the act, and the bit which scored as such, was the little dance which Miss McDonough did towards the end of the offering. The lines need a lot of revamping, for they are full of gags as old as "You had something I liked, but you spent it all long ago."

Jack Allman and Jessie Howard also scored more on the strength of their individual personalities more than the merits of their material. The girl is very pretty, and appears in a rather daring costume, for the latter part of the act, following an oriental dance. Her figure is attractive, and she didn't have to show much in the way of dance ability. She didn't. Allman shows his voice effectively at the close of the act, and is not using it as much as he has in previous vehicles.

Eva Shirley, with Oscar Adler's orchestra, and Al Roth closed the show. Her voice is very good, the orchestra in the same class, and Roth pleased.

G. J. H.

## NEW BRIGHTON

Every show thus far this season has been an exceptionally good one, and the bill offered by George Robinson for the current week can hold its own with any of them, for entertainment and balance. Mabel Ford and her company vied with Phil Baker for the applause honors of the show on Monday afternoon.

The Gascoignes are more than an opening act by this time, although it would be difficult to place them in a better spot on this bill. But the spot didn't hinder Gascoigne from getting laughs with his comedy, and plenty of applause for the stunts, all of which are exceptionally good. The juggler is now telling some stories in the act, a bit which he didn't use before. Among them are the "Jewish coffee" done by Billy Kent in vaudeville, and the "here's a lump for your cocoa," still being done by Frank Gaby. It is possible that the gags have been released to Gascoigne by those two.

Madelon and Paula Miller have improved a great deal and made a few changes in their offering since we last saw these two girls. One of the girls does a nifty eccentric waltz to "Three o'Clock in the Morning," played in a manner good enough to be a solo, by her sister. The latter shines with "Kitten on the Keys" as part of a solo done in the routine. The singing is still a bit weak, but the violin, piano and dance work lift up the turn sufficiently to put them over very nicely.

Phil Baker tied up the show after playing the accordion and keeping them laughing with a line of talk which can rank with the best ever heard. One noticeable feature of Baker's work is the fact that he never seems to routine his talk in a set manner, but tells his lines in different parts of the act with every performance, injecting new ones every time we see him. In this manner he avoids boring those in the audience who may have seen him recently at another house, for they do not know what to expect. Russell Scott is no longer singing Baker's "Forever After," having joined a show. Sidney Silvers, brother to Lou, is now delivering the number from a box and does it effectively.

Only four acts were in the first half of the show, which was closed by W. C. Fields with his "Family Ford." Fields appearing in the role formerly done by Jim Harkins. The act is one continual laugh from start to finish, not only to car-owners and to those who have ridden in them, but to anyone with a sense of the ridiculous. Margie Gray is the name on the programme for the little girl who causes most of Mr. Fliverton's troubles, and handles her role excellently.

Kate Elinore and Sam Williams kept the comedy going by opening the second half of the show. Even with a great many old birds among the new ones, Miss Elinore manages to make them laugh. If they don't laugh at the lines, she gets it with her delivery. Sam feeds effectively and does a remarkable impression of Eddie Leonard from the viewpoint of vocal resemblance.

Mabel Ford and a company including five musicians, a sister dance team, and Golden and West, stopped the show and weren't permitted to leave until Miss Ford had made a pretty little speech of thanks in rhyme. The act is beautifully staged, and the company excellent. It will be fully reviewed under new acts.

It seemed a coincidence that Johnny Burke should be using Ben Bernie's and Phil Baker's "Yiddish Over There" for entrance music with Baker on the same bill. Burke also found the laughs easy to get with his "Drafted" material, although it seems as though he wouldn't be doing himself any harm by securing a new act on some topic more up-to-date than one of 1918. His piano work scored.

The Portia Sisters closed the show, holding them all in, and in addition scoring heavily with their contortion and iron-jaw work, offered in a very good gymnast routine.

G. J. H.



# VAUDEVILLE

## 81st STREET

Al Striker, a likeable young chap, at tired in tuxedo, who opened the show to a surprisingly good house on Monday afternoon, proved to be something of a walk-away in the initial position. In fact, he started the show moving at a pace that was kept up all afternoon. Striker, who makes his entrance in a most unconcerned manner, works with an air of self assurance and ease that is truly refreshing. His act proved to be a big surprise. Striker is a contortionist who begins where most of the others end. He offers in all, four stunts, and not one of them has been seen by the writer before. It would take too much time and space to describe each particular feat at length, but let it be said that Striker is a marvel in his line. His whole act spells class.

Earl Bronson and Irene Renee were second. They offered a pleasing little song and talk skit entitled "Midnight." It is of the light boy and girl type that begins with a definite idea but soon rambles along merrily on its way disregarding the idea it started on, altogether. The talk is cleverly written, and the songs fit in nicely. The act is staged neatly and artistically. Bronson is a juvenile with a good light tenor voice, and pleasing personality. Miss Renee, who makes a pretty stage picture, deserves much credit for her work, performed under the most trying circumstances, for she suffered terribly from a cold and sore throat.

Barrett and Farnum billed in "dancing and then some" proved to be quite entertaining. They offered a few novelty dance steps, performed with zest and gusto, and some comedy bits that went for good-sized laughs. They are well matched, and seem to enjoy the work of stepping around quite a bit. They worked hard, and were well liked by the audience taking a number of bows, and being called back for recognition after the next act had been announced.

"Young America," a condensed version of the Cohan and Harris success of several years ago held the fourth position. The court room scene has been taken as the nucleus for the sketch, and the entire act deals with the trial of Art Simpson in the juvenile court on the charge of stealing Doray's chickens. The ending has been switched, to provide the conventional happy one, into the finish into the court room scene, with Doray promising to take care of the dog and both boys, for that matter. Ben Sweeney is featured with the act and seems to fit right into the big spot. Clever and capable work was done by Howard Nugent, Ethel Venzina, William Wagner and Sidney Shepherd, who supported him. Wagner might refrain however from raising his voice to such a high pitch. It somewhat marred his performance. Fred Ballard and Pearl Franklin, who wrote the play are credited with the condensed version of it.

Marino and Martin had things going along nicely from the start. Their entrance was a sure fire laugh, and they kept the stream going continuously throughout, resorting now and then to some sure fire old-timers, but putting them over nevertheless for laughs. Their makeups are very funny, too. Some song numbers struck the fancy of the audience and they had to come back and encore with a ballad. The new act of theirs is very funny, and should have little trouble proving a laugh-getter most anywhere.

Snow, Columbus and Hoctor, a dancing trio, who closed the bill did very nicely indeed. Miss Hoctor scored the outstanding individual hit of the act, as she did when last seen by the writer. She is a clever natural dancer, and perfectly at ease in anything she does. The two boys who worked hard, seemed to have some trouble getting their music played right, but delivered the goods despite this. The act went over for concentrated applause at the finish, and capped the bill excellently. "Shattered Idols" was the feature picture.

S. A. K.

## BROADWAY

Opening the bill this week is Alice De Garmo, a cute little Miss, who performs a number of feats upon a trapeze and does several iron-jaw spins.

Haney and Morgan in the second position did very well, taking three bows at the finish.

Before a special drop painted to represent a boardwalk, the two, man and woman, in a double rolling chair put over a number, at the conclusion of which several dance steps were executed on the footboard of the chair while the couple were still seated. A special number "It Makes A Change in Business All Around," followed with violin and banjo-uke accompaniment. Dance steps of various kinds including eccentric and acrobatic turns brought the act to a conclusion.

Laura and Billy Dreyer were badly placed to follow with their well-known dancing act but the two made good in the spot nevertheless. Billy's "cuts" are wonderful and he was justly compensated for his efforts. The act took three curtains at the finale.

Rule and O'Brien sang quite a number of published songs and went over fair. Some of the songs were "plugged" around New York over a year ago and could be replaced to advantage.

The Great Maurice, a foreign importation, appearing for the first time in America, followed with dexterous card manipulations together with marvelously executed sleight-of-hand demonstrations with eggs, billiard balls and other objects.

To a cold and unresponsive audience, Maurice did very well, gathering hands on individual feats and laughs at his attempts to speak the English language. Especially noticeable was the rapidity of his digital skill which is by far the very fastest ever witnessed by the writer. For detailed review see under New Acts.

Following Maurice, who took two bows, was D. D. H. to whom, at the show caught the audience did not seem to take so kindly. This reviewer has caught D. D. H. any number of times and considers him one of, if not the best in his line. At the Palace Theatre upon several occasions, D. D. H. has stopped the show, but that blase first show at this house, considered by performers to be a very hard house, could seem to find no humor in the very witty remarks projected. In the language of vaudevillians D. D. H. was "way over their heads," and this may be applied both literally and figuratively. Toward the end of the turn, D. D. H. went better but not as well as he deserved.

Closing the first show was the late Jimmy Europe's Band of colored musicians which played a number of selections ranging from Jazz to the classic. The rendition of several numbers was applauded well but not with the "punch" of vociferousness that might have been expected of the widely advertised organization.

Upon the writer's last visit to Paris, this band, nearly all of whom are still with the organization, was a sensation; at this house they were merely a hit.

A drum solo in a spotlight by a young fellow, caught the fancy of the crowd and an encore was taken by the band.

The show as a whole frames up not badly with the exception of the Haney and Morgan and Laura and Billy Dreyer acts having been placed in such close proximity, the dancing of the former at the conclusion of their act, conflicting with the latter—a defect that will in all probability be remedied by a switch in the running order after the first show. H. W. M.

## VAUDEVILLE FOR CROSS KEYS

PHILADELPHIA, July 31.—The Cross Keys Theatre here will reopen early in September and will play vaudeville. This style of entertainment was discontinued at the Cross Keys last spring, when the Mae De mond Players, in stock, went into the house.

## 58th STREET

The Gordon Brothers, two in number, and their kangaroo, opened the show, and while the audience did not show any great signs of enthusiasm, they got away nicely. They opened with an exhibition of bag punching, showing a few tricks along this line. For one thing they have too many streamers and banners around their apparatus. It looks like a magnified college boy's room instead of a gymnasium it is supposed to represent. After considerable clowning around, they introduce their kangaroo, and their novelty boxing match, which won hearty laughs. They went away to a fair-sized hand.

Will and Gladys Ahearn were second. Despite the inability of the audience to grasp a number of Will's flip remarks, and the handicap of not having enough stage room in which to swing their ropes properly, the couple did real well in the deuce spot. Will manipulates the ropes very nicely, and has a quiet unconcerned manner of telling gags while so doing. At this house, with the rumble of elevators and street cars incessant, and his naturally low voice, he could not be heard distinctly. However, they did not stall when the laughs did not come, but went to it just the same, and did their work, with the result that they finally earned a real send off.

Bronson and Edwards are reminiscent of many other acts in their comedy expose, magic and strong man act. Collins and Hart come to mind particularly. And when it comes to magic exposes, what about Emerson and Baldwin? This act is a mixture of both the acts mentioned. However, it proved to be very funny to the folks at this house, who like their hokum good and thick. They got it. Some of the most rabid slapsticks and an almost unforgivable hoke we have ever witnessed was handed across the footlights in big chunks and in the language of the denizens of tin pan alley "they ate it up." Why art, when you can do the stuff these boys are doing and make them like it.

Alice and Dorothy Morley, who appeared as a couple of "high brownskin gals," offered a singing act that seemed to strike the right spot, and resulted in their scoring the big hit of the bill up to this point. The girls depend almost entirely upon their vocal efforts to put them across. When it comes to delivering "blues" numbers and "Dixie" and "mammy" songs these girls are there all right. Their every line was sure to meet with approval. They offered a number of popular selections, interspersed with some familiar family talk, of the sure-to-get-a-laugh-a-line variety, and they closed with a clever medley number on a number of mammy songs, written around the subject of giving dad a little credit. Several bows, and a call for an encore, which was declined.

Bert Walton is billed as a single in "Why Should I Cry Over You." The turn is a very clever one. It has quite a novel twist, and was well worked. He carried two people with him the night the writer saw the show, one of them being Zez Confrey, the composer, and the other a girl, unknown to the writer. He opens doing a monologue, and has a conversation with his sweetheart, with whom he has reached the parting of the ways. He tells her he is going to the theatre and do his show, then leave town. He walks down in one and starts to do his act, supposedly magic, when he discovers her in the box, and there follows a number between them, in which Confrey joins, and quite a number of laughs were produced from this. They close the act with the rendition of a trio number. For an encore, Confrey sang his own song, "Stumbling."

Seville Company is the unpretentious billing of an eight-people act. The turn is Spanish, and embraces Spanish dancing and music. It went over well.

"Shattered Idols" was the feature.

S. A. K.

## AMERICAN ROOF

Prince Sergei opened the show. He started off playing a saxophone duet, using two saxophones at the same time. A duet with a one string 'cello and a pompeian flute followed, and then came two clarinets, two ocarinas, and last but not least four ocarinans. The notes that this chap hit while playing the instruments were far from being harmonious in many spots, and we expected him to play four Hawaiian guitars at any moment. The act is good for small time.

Montgomery and McLain, a colored man and woman, opened with a double number, the woman attired in man's clothes. The man gave an impression of the late Bert Williams, which went over fairly well. A single number by the woman gave the man time to make a change and he came back as a "dame" and they closed with a double number and dance. After forcing a couple of encores they closed quietly. The act sells nothing that would warrant it holding down anything but the number two spot on a small time bill.

Pantzer and Sylva were number three. One of the boys opens the act with a comedy number and then goes into some talk when he is interrupted by the other chap who walks down the aisle as a policeman, and they go into a bit of chatter that has been aged in the wood, and gets them nothing. They then go into some acrobatic work that is the life saver of the act. This work they do fast and in good style, and it went over well. These boys will do better if they stick to their acrobatic work and lay off the talk.

Bent and Clare, two girls, were the first bright spots on the bill. They opened with a pop double number, followed by a comedy song, and then gave an impression of Gallagher & Shean singing their song. This was good for several encores. The girl that does the Shean bit does it well. For an encore they sang "All That I Need is You," and they stopped the show for a few minutes. These two girls are clever and know how to deliver their wares; besides they have likeable personalities.

"Take It Easy," a small time flash composed of two men and three women, closed the intermission. The story is that of a couple of crooks who go to a festival in the country and have intention of taking anything that isn't nailed down. One of the men attempts comedy, while the other is a fair straight. A few numbers are used here and there during the action of the skit, which get by fairly well. The outcome of the entire affair is that it was just a dream one of the crooks was having while asleep on a park bench. The act means nothing but a small time flash and will get by in the three-day houses.

Lewis and Brown opened the intermission and registered a solid hit. The boys opened with a song that gave way to a double dance. This was followed by a double eccentric dance that won favor. A single by one of the boys gave him a chance to show some good floor work, and they closed with a fast double dance and stopped the show. They worked hard from the time they started and were justly entitled to all they received.

Holmer Miles and Company presented a comedy dramatic sketch entitled "The Roughneck." The act is a bit talky but got a few laughs in spots. It is a good act for the small time bills, where it should please. Miles is a good Irish comedian, and the woman handles her lines well, as does the other man in the act.

Walsh, Reed and Walsh, two men and a woman, held down the next to closing spot with their harmony singing offering. This is a good singing trio. The woman sang a ballad in good voice and the men sang their numbers well. They did well in the spot.

Cooper and Seamon closed the showy with some clever hand to hand acrobatic work that pleased.

S. H. M.



# VAUDEVILLE

## JEFFERSON

(Last Half)

A large family audience treated the vaudevillians cordially and took as much interest in the show as though it were an extremely heavy problem play. Frank and Mae Stanley, opened with a routine of lariat throwing and spinning which they did very well, dressed in gaudy raiment.

Hart and Rose, two boys who seem to be a little new at the game, sang a pretty fair assortment of songs in the second spot, the one at the piano having the best style and stage presence. His partner, however, had the voice, which makes it about fifty-fifty. Apparently the boys are ambitious and there is every reason to believe they'll go over.

Wm. Edmunds and Company scored with his cobbler-philosopher vehicle, his style of wop comedy breezing across nicely. The shop with the scrim window is something of a novelty and his affairs with the showgirl next door held the interest of the patrons throughout. The girl does a song and dance bit which gives a little variety to the act and her ever-ready smile is another valuable asset to the offering. We wonder what the less sophisticated in the audience are supposed to infer from the red tie bit?

Most of the patrons could not get enough of the songs done by Margie Cate who put them across like few singers of her type can. Her voice is excellent and style of delivery unusually clever.

Jarvis and Harris have a rambling sort of act that carries many wise-cracks done by the man, who spent most of the time being comic while the woman played straight.

At one time she held him up at the point of a gun for no particular reason that we can remember, and later proves to be his wife. Toward the last of the act the comedy concerned a house and a hundred thousand dollars that was left by his father-in-law and he decided to stick with the wife and let Lizzie of Brooklyn stay out in the cold.

Millership and Gerard, plus a pianist, have a cute routine of songs and dances done in a manner which distinguished class from just ordinary singers and dancers. Their musical comedy stuff registered well, both having likable personalities, Miss Millership being an unusually dainty performer, had everything her own way, appealing to the womenfolk as well as the other patrons of the house.

Ben Smith, monologist, handed out his talk about the different people in the sleeping car berths in his intimate style. After gathering many laughs he closed with two songs which he put across with more than the usual effect by monologists of his type. His voice would probably get him across if he did no talking.

The La Silvers closed the show with their Risley work, most of it being the aerial stunts of one of the men on top of a pole held by his partner. If a Japanese team did this work they would have their offering billed as the most sensational act of its kind. The La Silvers have a better act than their modest billing would lead one to believe. M. H. S.

## 23rd STREET

(Last Half)

Lieutenant Thetion and Company opened the show. Thetion is assisted by a man and woman, and is presenting a sharp-shooting offering. The act will be found completely reviewed under "New Acts."

Dayton and Palmer, a man and woman, were number two. The woman uses French dialect during the entire act. They opened with some talk that was evidently intended for laughing purposes but it did not accomplish its purpose. The man, who is lacking in voice, attempted to sing a number, but it missed. The woman came back for some more cross-fire chatter, and they closed with a number. They forced an encore after forcing the first bow. The act sells nothing as it stands. The woman makes a nice appearance, but the man who tries to do comedy seems all out of place. The act is not even a small time offering.

Jimmy Fox and Company presented a comedy skit. Fox is assisted by a man and woman. The situations in the act are of a laughable nature. Fox gets all the comedy he possibly can out of his material. The act did fairly well, and is a good act for the three-day bills.

Carroll Girls came next. These two girls are steadily improving, and if they keep up the pace they are going, they will make the grade to the two-day houses. They opened with a special number that gave way to some popular songs. The girls' voices blend well together, and the one that plays the piano handles the instrument well. The blonde is still a little at bay as to what to do with her hands. The act stopped the show for several minutes.

Harry Breen, in the next to closing spot, was warmly received on his entrance. He started with his usual "nut" number and then went into his talk that got him one solid laugh after the other. He closed with a comedy number and stopped the show. His curtain speech was well selected.

The Seven Synopators, a colored organization, composed of five men and two women, closed the show. The act is fast. The band plays well and the woman singer puts her numbers over well, while the male dancer does some lively stepping in good style. They scored in all departments. S. H. M.

## KEENEY'S

(Last Half)

The Des Tr's Duo, boy and girl, in a musical act opened the show and scored a neat-sized hit with their repertoire of popular and semi-classical selections. Both are accordionists of ability, and the girl possesses in addition a pleasing contralto voice, which she employs to advantage in delivering several ballad offerings. They responded to an encore.

Cronin and Hart, man and woman, offered a comedy turn of the piano, song and talk variety. Cronin, we have reason to believe, was formerly of Nelson and Cronin. At any rate they offered a pleasing turn and won hearty applause for their work. Miss Hart is a light comedienne of ability, and sells her numbers nicely. They all sounded like special numbers, too.

Thos. P. Jackson offered a clever comedy skit in the third spot. But why bill the lady that works with him as "and Co." She does half the work of the act. The skit tells the story of a dye manufacturer who tries to bribe a detective hired by his wife to catch him taking strange girls out to lunch, and warns him to lay low. The act was a sure-fire laugh-getter all the way through.

Pictures split the bill here, and the vaudeville was resumed by Bertie Kramer, a good-looking miss, who offered a series of clever imitations of various musical instruments, all of them true to the real thing. She scored decisively and had to respond to an encore. Her method of introducing her imitations is good.

The 16 Hayden Girls, a drilled chorus, imported from Europe, followed. These girls showed excellent co-operation and their efforts were well rewarded. For details see "New Acts."

Adrian proved to be just as much of a laugh as ever. This time he is not working in black-face, but as an ordinary straight man. His two assistants have excellent voices, and use them well. The taller one of the two, the comedian of the act, got a lot of laughs, but some of his stuff is a bit too risqué, although it might be funny. Two encores were their share.

Constantino, an acrobatic contortionist, closed the show. His act proved novel and entertaining. He works hard and fast, and does not stall to introduce any of his stunts. He just does them and calls it a day. He scored nicely, holding them in.

Dustin Farnum in "Strange Idols" was the feature picture. S. A. K.

## STATE

(Last Half)

Paul Shine and Company opened the show. Shine is assisted by a man and woman, the latter a shapely little brunette. A special setting representing a ship is used. Shine started off with some remarkably clever balancing work. Some clever juggling followed, and he closed with his torpedo trick, which is that of bringing the woman out of the torpedo. The act scored opening the show, and as a matter of fact deserved a spot further down on the bill.

Thornton Sisters were number two. These girls carry a special drop in "one." They sing harmony numbers, their dresses blend well together, and they are both good-looking girls. They sang several double numbers. One of the girls plays the piano fairly well. They closed with a double number while they strummed on ukeleles, and got away quietly.

Jennings and Dorney, two men with a special drop in "one," presented "The Golf Course." Jennings does English comedy and does it very well, and Dorney is a good straight for him. They opened with a good routine of cross-fire patter, followed by a descriptive comedy number by Jennings which he put over well. Dorney sang a popular ballad entitled "Why Should I Cry Over You?" and stopped the act with it to such an extent that he had to encore a chorus. After some more talk they closed with a double number and stopped the show.

The Farrell-Taylor Trio, with their comedy offering, "The African Duke," started their laughing at the opening of the act and kept getting laughs throughout the entire offering. This is a real good comedy act. The two men work hard to send the comedy over. The woman is a capable straight, and plays the trombone in good style. They stopped the show.

Kranz and White, held over from the first half of the week, held down the next to closing spot and had no trouble in scoring a solid success. The act was interrupted by a fistic argument between two men in the audience and the orchestra played the "Star Spangled Banner" in order to provoke order.

"Songs and Scenes" and high-class singing offering, made up of three men and two women, closed the show, and registered solidly. S. H. M.

Zaza and Adele opened a new dancing act at Loew's Victoria Theatre the first half of this week.

## REGENT

(First Half)

Thursday's audience was plentiful, but somewhat nondescript and noisy, and the ushers were several times called upon to maintain order, which they did easily.

Perez and Marguerite, in a novelty juggling turn, opened the show. Perez does the juggling, while Marguerite, as may be expected looks pretty, and helps him by handling his effects. He works fast, and does not try to be funny, a fault with so many jugglers. His work was appreciated, and he did nicely enough in the initial position.

Earle and Matthews, man and woman, in a song and dance act held the number two spot. Miss Matthews does a male impersonation at the beginning of the act, and does it well. They open with a double number, and follow with a solo by the man. After this, the girl in song, introduces the man who does a snatch of dance from the various eccentric offerings of foreign nations. They closed with a fast "jazz" number. Did very nicely in the two spot.

Josephine Harmon was disturbed by the crying of a babe in the midst of her number, "You'll Be Sorry That You Made Me Cry," but otherwise had no trouble in scoring a hit with her song and chatter. She looks better than she ever did, and is getting thinner. Her voice sounded well on Thursday. She took a number of bows and declined encore.

Walter Manthey and Girlies followed. Manthey, who is a clever-enough dancer, seems to be handicapped. His dancing partner is a trifle too large for him, and as a result they look awkward together. His toe dancer seemed to lack animation when reviewed. The two girls who do the musical portion of the act could improve somewhat also. One of them, the violinist, has a peculiar way of holding her head that makes it look as though she had no neck. They did try hard, however, to make good and they did. Perhaps it was the audience, or perhaps the fact that they are new, but it seems to the writer that the act could stand a lot of improvement.

Jarrow needs no introduction. Suffice it to say that he had a good time kidding the audience, and had them very much interested in his sleight of hand tricks. He is an excellent showman and knows how to handle an audience. He had them laughing when he wanted them to, and watching him closely when he wanted that. He had things all his own way.

Bob Anderson and pony closed the show. Anderson makes a dapper appearance in a sport riding habit, and works with an ease that is commendable. His pony is exceptionally well trained, and seemed to have more intelligence than a good many in the audience.

Jack Holt in "The Man Unconquerable" was the feature picture. S. A. K.

## SHUBERTS SWITCH THEATRES

SPRINGFIELD, Mass., July 31.—The Shubert vaudeville units, which were scheduled to play the Court Square Theatre, have switched houses and will play the Capitol Theatre instead. The Capitol is the largest house in the city and has a seating capacity of 3,000. It is located on the site of the old Gilmore Theatre in the heart of the city. The shows will play the Capitol for three days and will go from here to the Hyperion Theatre, New Haven, for three days. The Hyperion played Columbia Wheel burlesque shows last season.

## McCORMICK TO MGR. McVICKER'S

S. B. Barrett McCormick has severed his connections as manager of the Allen Theatre at Cleveland, where he has been for the past year, and has been appointed manager of the new McVicker's Theatre, Chicago. McCormick will assume his duties at the Chicago house on August 15th, and attend to matters which are necessary prior to the opening of the house, which will be on or about September 5th. Frank Zimmer, who was stage director at the Allen, will be in the same capacity at the McVicker's.

## BOOKERS AWAY FOR WEEK-ENDS

All the bookers on the floor of the Loew booking office leave the office at noon on Fridays and remain away over the week-ends. This practice will continue for the entire summer. Tuesday and Friday are booking days on the Loew floor, but the bookers manage to get finished with their work by noon on Friday in order to make the "getaway." J. H. Lubin, general booking manager of the Loew office, spends his week ends at Lake Hopatcong.

## NEW ACTS

### MORTON & BROWN

Theatre—State.

Style—Singing.

Time—Nine minutes.

Setting—In "one."

Morton and Brown are colored, a man and woman, and, like the majority of their race, they know how to get their stuff over. In this act, however, they have nothing of any special significance; what they do, they do very well, but their routine is essentially ordinary.

The man makes a splendid appearance, wearing a tuxedo, while the woman has several changes, all of them flashy and colorful. They both have fair voices, and their articulation is well-nigh perfect, each word, even when they sing together, being clear and distinct. About four songs are sung, most of them well-known popular numbers, and in the last song the man uncorks just a few steps to help out the number.

The act is fast, but the audience's obvious desire to see the man dance should be satisfied. The little foot-work he does at the finish is received with evident approbation, as he is undoubtedly a fine stepper, and the act would be improved at least 50 per cent if it included more dancing. H. E. S.

### ETHEL KELLER & CHUMS

Theatre—State.

Style—Singing and dancing.

Time—Thirteen minutes.

Setting—Special, in "one."

This act is a trio, two girls and a boy, and upon the merits of the performance of each, Miss Keller's chums certainly deserve equal billing with her. Miss Keller's identity is only apparent through the little extra prominence she takes toward the end of the act, when she does a bit of dancing while her "chums" are allowed to look on.

The setting used is in one, with a very pretty drop of bright color, and the act is dressed tastefully. The "chums" sing together, the girl plays the piano well and the boy plays one number on the saxophone. They also sing several numbers with Miss Keller, and play for her for a tap dance.

All three performers work somewhat stiffly, a fault which time only can correct. With a little more spirit and life to their work the act will be as neat a one as can be found on the small time. H. E. S.

### ELBY AND ST. LEA

Theatre—Hamilton.

Style—Dancing.

Time—Fifteen minutes.

Setting—Full special.

Elby and St. Lea present a mixed dance offering that gives promise of future development. At present it looks as though it needs more working out. They appear to be somewhat uncertain of their movements, and are careful about them so as not to make any mis-move. With more work and time in which to become better acquainted with their routines they should have a very smooth running vehicle.

They open with a classical toe dance, followed by an eccentric solo by the male member of the team. The girl then does a Spanish dance, which showed grace and originality. The man follows with an acrobatic eccentric number that will prove sure-fire. They close with an Apache number that is very reminiscent of Gretchen Eastmann and her partner. They carry a piano accompanist who does his share of the work in putting the act over. Routine and staging are good, personality pleasing, ability is there. What the act needs is work. Should prove big time. S. A. K.



# VAUDEVILLE

## "DRIFTWOOD"

Theatre—City.  
Style—Singing novelty.  
Time—Seventeen minutes.  
Setting—In "one" and "four."

The title may sound like a dramatic sketch, but in reality the act is an excellent quartet, plus a versatile girl, who presents a singing novelty worthy of showing at any big-time house. A reason for the title is the story of a girl who drifts along, and takes a look, in on Greenwich Village en route. One of the members of the quartet who are in the studio is rather cynical in his ideas regarding women and the girl therefore does not linger long in the Village. The whole is done like a little operetta, published numbers being used almost exclusively.

The girl opens the act as she comes along in "one," stops in front of the studio building and listens to the singers within. Her song explains that she is out to see the Village, and she enters the studio. Going to full stage with an interior setting, one of the men, the cynic, drops a few lines of Kipling's "Vampire" poem, and the girl arrives. Several musical numbers follow, the girl changing her costumes, doing two dances, one of them being a toe jazz number, which proved the girl to be a graceful and talented dancer who knew how to dance with the rhythm of the music. Toward the end of the act the cynic, who by the way is an excellent bass singer, asserts himself again, and they decide that the woman must go.

She leaves, and in "one" she sings her farewell, while the quartet harmonize with her, standing in the doorway.

All of the numbers were well sung, with harmony as well as in pleasing style. Considering the work of many quartets, the quality of the voices, and the hackneyed style of material and delivery this act is one of the best quartet offerings we've ever reviewed. With the girl it is a real treat. M. H. S.

## PANTHEON SINGERS

Theatre—Jefferson.  
Style—Singing.  
Time—Eighteen minutes.  
Setting—In "three" (special).

The Pantheon Singers have an unusually pretty set, with colored cycs and shut-in in the background. A cute little girl is discovered at the piano, and the singers, soprano, contralto, tenor and baritone, make their entrance through the shut-in, or curtain down stage, singing their opening ensemble number. After the opening number the baritone sang "On the Road to Mandalay." This was followed by several selections on the violin by the pianist, who was relieved at the piano by the soprano.

The violin selections were done in charming manner, excellent tone and technique, bringing the player a hand.

Some operatic selections followed, with different members of the company taking the lead at different times. This also included an English version of "Rigoletto." Later they made a pretty group and sang a published number which was popular last summer, and which gave them a chance to sing a southern melody with excellent harmony. They closed with a novelty number that was different with the soprano in the lead.

The act is a very pleasing offering of its sort and carries four vocalists who have well cultivated voices of fine quality. The pianist who accompanies them at times is a delightful addition to the quartet, and her violin solos are not the least entertaining part of the act. While a more simple opening number, and the popular selection brought up to date, would help more; the act is a first rate singing presentation as it is, suitable for any house where such acts are booked. M. H. S.

## NEW ACTS AND REAPPEARANCES

### SNOW COLUMBUS AND CO.

Theatre—Regent.  
Style—Dancing.  
Time—Twenty minutes.  
Setting—One and full, special.

Snow, Columbus and Company is the billing of this act, but the writer is under the impression it should be billed Hocter, Snow and Columbus, for the little lady, whom the billing does not announce, is the biggest asset in the act, for her work lifts it out of the category of "just a dancing act."

The two boys sing a number about looking for a girl that would fit their act. They could not have found a better one to work with. Miss Hocter, a newcomer to vaudeville, is the most naturally graceful and perfect female dancer the writer has seen in many a day. She dances with an abandon and ease that is delightful to the eye. Her rhythm and movements are fine, and her poise is remarkable.

They open with a trio number, followed by a "boy and girl" flirtation dance, in both of which Miss Hocter showed marked ability. This is followed by a single dance by one of the boys, and a toe dance by Miss Hocter that is excellent. A double number of the "competition" kind follows, and they close with another trio number. The act, which is beautifully set and nicely staged, is lifted above the class of ordinary dance acts by the presence of the little lady, and she certainly deserves billing, or at least an equal share of the act. Without her they would be just a couple of dancers. S. A. K.

### HARRY WHITE

Theatre—State.  
Style—Monologue.  
Time—Fourteen minutes.  
Setting—In "one."

Harry White is another blackface fan who talks without a negro dialect. Just what there is beneficial to an artist in the use of blackface when it doesn't mean a thing, is hard to figure out. It certainly doesn't help White much.

White's entrance is made from behind a screen, set in the middle of the stage, over which are draped several feminine articles of wear, of the intimate type. Comes the sound of a woman singing; each piece of clothing is taken off in turn, giving the observer the impression that a woman is dressing, but when the screen is removed White, a big man, dressed in ordinary male attire appears.

He immediately goes into a talk which he announces as a boost to marriage, his manner of working getting the best out of what sparkle and fun there are in his lines. A comic number is sung, and he finishes the act with a great burlesque of the usual Kipling-Robert W. Service-Longfellow poetry, with a hooch motif that gets him over strong. H. E. S.

### ALBERT RICKARD

Theatre—City.  
Style—Ventriloquist.  
Time—Twelve minutes.  
Setting—In "one."

The title of the act is "Hush Money," and most of the talk concerns the manikin's want of a nickel not to tell about a certain affair. Mr. Rickard has good control of his facial and throat muscles, but there is considerable sameness in his voice and the one he throws. At times the talk is a little rough and other times not so bright; the injection of a few good gags would not hurt, and the whole of the talk made a little brighter and snappier would also help. He closed with a song, which he did very well. M. H. S.

### WM. EDMUNDS AND CO.

Theatre—Regent.  
Style—Comedy.  
Time—Twenty-five minutes.  
Setting—In "one," special.

The setting of this act represents a shoe shop with a stage door as a neighbor, and is set in one and a half. Edmunds when last seen by the writer was appearing in an act called "Not Yet, Marie." In this act he appears to much greater advantage and does a good deal better work. His material is also more acceptable.

Edmunds portrays a philosophical, easy-going Italian shoemaker. The female portion of his company portrays a cabaret performer, and the male member a stage door man. Edmunds, whose shop adjoins the stage door, falls in love with the performer and seeks to make an impression. He succeeds, and makes an appointment with her for dinner. But she tells him at the time of going to dinner that she is married, and must go to meet her husband. He takes it with a smile, locks his shop, and goes looking for further adventure.

Edmunds is capital as the shoemaker-philosopher and has plenty of clever material to work with. His assistants do the best they can with their parts. The turn is a sure-fire comedy one and should land on the better time. It might be cut just a trifle here and there, and among other things we suggest the elimination of the song and dance by the girl. At this house the turn was a hit, and kept them laughing all through. S. A. K.

### BURNUM?

Theatre—23rd Street.  
Style—Singing.  
Time—Twelve minutes.  
Setting—Special.

Burnum is a double-voiced vocalist, who works before a special drop in "one" and is assisted by a male pianist. Burnum is a woman, and we fail to understand why the question mark is used in the billing of the act.

The pianist opens the act with an explanatory number in which he tells the audience to guess if it is man or woman singing. Burnum then starts singing from back of the curtain, in baritone voice and comes through in a good-looking evening gown for a medley, which is delivered in the baritone voice. A soprano medley follows. The pianist then did a solo, in which he showed little out of the ordinary and during the rendition of which he struck many "blue" notes. A double-voiced number by Burnum followed.

The act is an offering for the small time houses. Perhaps with a better accompanist the act would go over better and might make the grade into the two-a-day. S. H. M.

### THE GAUTHIERS

Theatre—City.  
Style—Aerial.  
Time—Eight minutes.  
Setting—In "three."

Man and woman who open with a fast routine on the rings, the latter seeming to do most of the work. After a few minutes of more work in the air, the man gave an exhibition of bag punching, later doing it while blindfolded. For a finale both did a pin-wheel stunt on the trapeze which needs more work to give it the proper amount of polish. Both work fast, and the girl has an engaging smile which all helps to put the act over. M. H. S.

### SHONE AND SQUIRE

Theatre—58th Street.  
Style—Songs and talk.  
Time—Fifteen minutes.  
Setting—In "one."

Billy Shone has been doing a single around here for some time, and in his offering with Miss Squire he has inserted much of the material he used in the turn. The bits used in the act are aged from being used in practically every burlesque show that has ever been produced.

Shone opened the act with a comedy song, and then went into some talk that brought on the woman, for the "love pill" bit. A bit of talk between the couple followed and gave way to the "garter bit," after which the woman made an exit and Shone sang a ballad in fair voice. The woman comes back and announces that Shone had made a study of Spiritualism and that he would demonstrate his power for the benefit of the audience. Shone comes back with a Japanese kimono and a turban and goes into the old "hypnotic bit," and they closed with a double number.

Shone deserves credit, for although he has picked old bits, he made certain that they were "sure-fire" bits. He sent them over and got plenty of laughs with them. Miss Squire is a good-looking blonde, but she should not attempt to sing as she has little voice. The act will go over in the three-a-day houses. S. H. M.

### THE LAMPINIS

Theatre—23rd Street.  
Style—Magic.  
Time—Fifteen minutes.  
Setting—Special.

This is a man and woman, who carry a special setting in full stage.

The act opens with a bit of balancing by the man, which is followed by the "mind reading" bit for comedy purposes, and the purpose was accomplished, for it went over nicely. The next trick was that of making a phonograph disappear, which has been seen around here many times before, but which is a good stunt. The trunk trick is the big trick. He places the woman in the trunk and locks it. He then puts a canvas covering over the trunk, and laces it up with rope, after which he ties it up with some more rope. A playing card is given to the woman through a small opening in the trunk, to show that she is still within. A cabinet is placed around the trunk for a second and the woman appears. The trunk is again displayed tied as it was originally and on being opened a bouquet of flowers is found.

The man uses some talk that is well chosen and gets him some laughs. He speaks with a decided French accent. The act is good for the pop bills. S. H. M.

### THE HEDLEYS

Theatre—58th Street.  
Style—Acrobats.  
Time—Twelve minutes.  
Setting—Special.

Two men and a woman make up this act, which is presented in a special set in full stage, which represents a winter scene. At the rise of the curtain a large snow-ball is discovered on the stage, and one of the men comes on and brings the woman forth from within the ball. The other man then comes on and the boys go into a routine of hand to hand acrobatic work. An acrobatic dance by the woman follows, during which she does some neat work. A balancing trick by the boys, with the understander blindfolded, closed the act.

Opening the show the act did well. It is a good offering and is a flash. It can easily hold an early spot in the two-a-day houses. S. H. M.





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#### AHEAD OF THE TIMES

The action of the Producing Managers' Association in appointing Augustus Thomas to the post of executive chairman of the organization indicates that the managers are away ahead of the times. While it is true that baseball club owners appointed Judge Landis to his present high position, it only was made after the game of baseball had been plunged into the worst scandal that had ever been connected with the sport and club owners could see the end of the great game if some drastic action was not taken immediately.

The picture industry, while not in the dire straits of baseball was in serious troubles when Will H. Hays got his appointment. Censorship laws in almost every state were being rushed through, scores of social organizations and other bodies were criticising the picture industry, scandalous stories were circulated the country over and these added to the general business depression which hit the pictures particularly hard, brought the producers face to face with the fact that something must be done to remedy conditions.

The theatre-men faced no such troubles. While business has been poor there are no great troubles with which to contend. The censor threat in some of the cities, the Equity shop question and other matters facing the industry, can not be looked upon with the seriousness of the matters which faced baseball and the picture business.

In the future serious questions in connection with the theatrical business are bound to arise. Their solution will take time and the best of ability. In preparing for these the managers have shown that they are keen and far sighted.

Particularly are they fortunate in the selection of the man for the important post. Augustus Thomas is a man of many talents. Author, producer, playwright, actor and newspaperman he possesses every qualification necessary for the handling of the many important questions which are bound to arise.

He is particularly fortunate in having the respect and confidence of both managers and actors, and this alone is of inestimable value.

#### ACTORS' SALARIES TOO HIGH

In a sincerely phrased article published in the July issue of *Equity*, the monthly paper of the Actors' Equity Association, A. H. Woods definitely aligns himself with the Equity actors, but makes a frank statement that the present salaries of actors are too high, and that they will be forced down by economic pressure. To this the editorial comment of *Equity* practically amounts to an admission of Woods' assertion that salaries are too high, as it offers as a solution of the problem the plan that actors should accept smaller salaries and a percentage of the gross receipts over a fixed amount.

This proffered solution to the problem of high salaries is not new, since it was suggested and fostered by Equity during the early part of the year as a means of aiding managers to continue operating shows in the face of poor business conditions. At that time, however, the plan was not expected to be boosted for the regular theatrical season, as Equity now suggests.

Mr. Woods' article, which is headed "A Word to Equity," is as follows:

"To begin at the beginning—I believe in Equity; I believe in Equity actors, and I believe in everything equitable. I believe in it for both sides. I believe in Equity actors getting an equitable point of view with regard to salaries. The war is over and the conditions the war brought are over. If the Equity will be as equitable to me as I mean to be to the Equity, I shall be able to do two or three shows for every one now possible and so give employment to two or three times as many actors.

"I have brought back about thirty plays from Europe. I should like to do a great many of them, which would be of advantage to Equity as well as to me, but I can't do many of them if the fantastic salaries now prevailing continue to prevail.

"There is no evading this fact—the salaries of actors are too high for present conditions. They are coming down because a force stronger than Equity or the Producing Managers' Association is going to bring them down. It is an economic law. If they don't come down, there is going to be a very lean winter ahead for the actor. I say this as a friend, not as an opponent, of Equity. It is because Equity knows my attitude towards its organization that I can afford to talk so frankly."

*Equity's* editorial note, which follows Mr. Woods' article, is as follows:

"Because Equity is an association which represents the actors is no reason why it should not give an unbiased attention to a fair-minded manager who is, like all of us, trying to solve the problem which faces the industry.

"We are very glad to print the above communication from Mr. Woods. What Mr. Woods says about his friendship for Equity has been proved time and time again. As regards the immediate problem that Mr. Woods mentions, probably the best solution would be for the actor to take a smaller salary and a percentage of the gross over a certain amount. This would be equitable to both parties, as the manager would have a smaller loss in case of poor business, and in case of good business the actor would benefit.

"It must always be remembered that in these times thirty weeks is an exceptionally long season for an actor to have played, and if the manager desires to re-employ that actor for the following season, it will be necessary for the actor to live somehow throughout the remaining twenty-two weeks of the year."

#### W. T. JEROME IN FILM FIELD

William Travers Jerome, former district attorney, has entered the motion picture field and has become associated with a group of Wall street financiers who have developed a process for making motion pictures in colors which they consider the best so far manufactured.

The process has been perfected and belongs to the Technicolor Picture Corp. of Boston. Mr. Jerome has not deserted the legal profession and is now a member of the law firm of Guthrie, Jerome, Rand & Kresel of No. 37 Wall street.

#### Answers to Queries

H. G.—John Kernell died on March 13, 1893.

C. R. S.—Louise Dresser made her first professional appearance with the Ward and Vokes Co.

H. T. L.—"A Country Mouse" was presented at the Savoy Theatre, New York, by Ethel Barrymore.

G. L.—Henrietta Crossman appeared in the "Sword of the King" at Wallack's Theatre, New York.

E. F. F.—Ada Grey, of "East Lynne" fame, died on August 27, 1902, at the Fordham hospital, New York.

D. H.—"An American Invasion" was the name of the play in which Annie Irish and J. E. Dodson starred jointly.

Dr. W. H. Moore.—The advertisement appeared in *THE CLIPPER*, dated November 1, 1902. The issue is out of print.

S. E. A.—"The Mummy and the Humming Bird" was produced by John Drew at the Empire, New York, on September 4, 1902.

W. V. S.—Dan Crimmins and Rose Gore presented the sketch, "A Warm Match." They also used "What Are the Wild Waves Saying?"

P. C.—The last performance of Niblo's Garden, New York, was given on March 23, 1895. The theatre was located at Broadway and Prince street.

Windsor.—Clifton W. Tayleure made the dramatization for Lucille Westerb and it was produced by her on April 23, 1862, at the Holiday Street Theatre in Baltimore, Md.

L. L. A.—Englewood Theatre, Chicago, did not play the shows of the Empire Circuit ("Western Wheel"). The Columbia Circuit and the American Circuit, however, played that house.

Knickerbocker.—The *Mary Powell*, the Hudson River boat, was built in Jersey City by M. S. Allison in 1861, and ran for the day route between Rondout and New York. She made as high as 25 miles an hour. This boat is now being broken up at Kingston, N. Y.

T. S. E.—"At the Telephone" was presented as a curtain raiser at the Garrick Theatre, New York, for the first time on October 2, 1902. Edwin Stevens was the husband and Helen Lowell, William Westop, A. H. Stuart, Maggie H. Fisher, and Mary Burroughs were in the cast.

#### 25 YEARS AGO

Emma Carus was with Sam Bernard's company.

"A Celestial Maiden" was presented at Oakland, Cal.

Herbert Dillea was the musical director for Murray and Mack.

Cliff Gordon appeared at the Ice Palace Music Hall, New York.

Wm. Kaye, of Kaye and Henry, died at Colorado Springs, Colo.

McIntyre and Heath, Four Cohans, Geo. H. Wood, Alf Grant, Daly and De Vere, Pantzer Trio, Charles H. Duncan, Clarice Vance, Chip, Dolline Cole, Mayne and Nelson, Moa and Goodrich, Thomas and Watson, John Weber, Harry Thomson, Miriam Ainsworth, Rosalie, Harry Armstrong, Mabel Cassidy and Myles Morris made up the bill at the Howard Atheneum, Boston.

#### Rialto Rattles

##### OUT OF TUNE

The man who blows his own horn is usually out of tune.

##### MORE RELEASES

Is she a woman with a past?  
Past, present, and future.

##### GAGS JUST RELEASED

Esops Fables revised. "What's sauce for the goose, is apple sauce for the gander.

##### REGULAR SIDE SHOW

Vaudeville actor back from Paris says that the fashionably dressed girls are all wearing gowns with long splits under the arms.

##### NEW VERSION

Spike: Who was that lady I saw you with in the street the other night?  
Ike: That was no street, that was an alley. Alley up.

##### GOOD ADVERTISING

Before the 48th Street Theatre, where the "Plantation Revue," with its all-colored cast, is playing, is a big electric sign bearing these words, "Society's Fad—Florence Mills."

##### LOST HIS BALANCE

"I had a little balance in the bank, but I became engaged two months ago, and now—"  
"O love makes the world go round."  
"Yes, but I didn't think it would go so fast it would make me lose my balance."

##### THINGS THAT SELDOM HAPPEN

An act flopping on the opening-date.  
An orchestra not getting the tempo right.  
A "firstie" missing her cue.  
A hooper eating in the Secret Service.  
A wop act mentioning spaghetti.  
A prestidigitator rolling up his sleeves.  
A ventriloquist drinking a glass of water while the dummy talks.

##### ON EARLY AND OFTEN

It was four-thirty in the morning. As the morning haze dimly began to rise far off in the east, a figure was seen dashing out of Forty-sixth street, and down Broadway. At Forty-fourth street he was greeted by a friend, evidently coming home from a party.  
"Hello, acrobatic!" the friend shouted to the running figure.  
"Hello—don't stop me! I'm making the opening show at the Broadway theatre."

##### MUSTN'T TRUST ANYONE

The Hebrew father was playing with his son. The little one was perched on a shelf eight feet from the ground, the father, with his arms outstretched, standing beneath him.  
"Jump, Jakie," he said, "jump. I'll catch you."  
"I'm afraid, poppa," the lad replied.  
"Ain't I here? Why are you afraid? Jump!"  
The boy jumped, and as he did, the father turned around and walked away. The kid was badly bruised, and his mother ran into the room. The child told her of how his father had fooled him.  
"What kind of monkey business is this?" she asked her husband, "why tell him to jump, and let him fall?"  
"I just wanted to teach him," said his father, "that in business, he shouldn't trust even his own father."

##### WHERE IS WALTER MARION?

Walter Marion, actor, is asked to communicate with the Actors' Equity Association, where a letter from his mother, who is ill and would like to hear from him, is waiting. He is a member of Equity, but his present address is not known.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

## NEW TAXATION SCHEDULE FOR THEATRES IS PRESENTED

**Sir Walter De Frece Prepares New Plan Which if Adopted Will Not Lower Government's Takings and at the Same Time Will Aid the Theatres**

LONDON, Eng., July 29.—The attempts recently made by certain managerial interests to bring about a change in the tax rates applying to amusements have resulted in the drafting of a new schedule of taxation, which has been placed before the House of Commons by its originator, Sir Walter DeFrece. The measure has met with approval not only of the amusement industry but of the House, and when pending matters will allow the bill will be brought up for consideration. The new schedule is devised specifically to meet four important needs in the theatrical business at the present moment, and these are outlined by the theatrical press of London as follows:

(1) To reduce in favor of patrons of cheaper seats the high percentage of tax now paid in comparison with the lower percentage paid on more expensive seats, i.e., to approximate as far as is at present expedient to equality of tax as between the richer and poorer patrons.

(2) To assist indoor entertainment proprietors to reduce prices of admission with the object of increasing public patronage, which has decreased to so great an extent as to make it impossible to avoid heavy losses. Reductions in price to be effective must be substantial, e.g.:

3s. to 2s. 6d. or 2s. 9d.

2s. 6d. to 2s. or 2s. 3d.

2s. to 1s. 6d.

1s. 6d. to 1s. 3d. or 1s.

and so forth. Twopence to sixpence reduction in each case is essential, and managers cannot, in view of high costs and the

already low admission prices, make so great a cut without assistance from the tax.

(3) To eliminate entirely, or reduce to a negligible figure, the loss of £3,700,000, which the Chancellor of the Exchequer estimated at 12½ per cent flat rate, would mean to the Exchequer. The percentage rate of the suggested revised scale is approximately 15 per cent, as against the present 21 per cent in respect of the duties which it is proposed to alter. The duty on a 3s. seat and on all seats sold at prices above 3s. will remain as at present, so that there will be no loss to the Exchequer on the higher-priced seats. The percentage rate of these is approximately 12½ per cent. By reducing prices it has been proved that extra revenue can be attracted. This would make good any deficiency which might arise by the adoption of the suggested scale, and would also increase payments to the Exchequer on income-tax, etc. The analogy of cheaper postage, reduced champagne and cigar duties greatly increasing revenue is much to the point.

(4) To meet the objection which certain managers have to a flat-rate tax.

De Frece's plan, it will be seen, is not to reduce the rate of taxation or to alter in any way the amount of revenue paid the Government. It seeks rather to reduce the basis of taxation on theatres. Reduced prices means additional business, and additional business means additional revenue for the Government and better profits for theatre managers.

## ACADEMY TO HAVE THEATRE

LONDON, Eng., July 29.—The Royal Academy of Music is to build a theatre within its grounds. The house, which will be on the same plan as regular theatres, will be for the purpose of producing plays for study by students of the academy. An opera, "The Cricket on the Hearth," by Sir Alexander McKenzie, principal of the school, was performed as part of the centennial celebration, now being held to raise funds for the purpose of erecting the theatre.

## AMERICA TO SEE "LOYALTIES"

LONDON, Eng., July 29.—John Galsworthy's newest production, "Loyalties," will be produced in America by Basil Dean with a company of English actors. Charles Dillingham will present the piece with the following company: Charles Quartermaine, James Dale, Lawrence Henray, Felix Aylmer, F. G. Stoker, Victor Tandy, Wilfred Seagram, Lewis Gilbert, Deering Wells, Jeanette Sherwin, Dianna Bourbon.

## MUSICIANS SETTLE TROUBLES

LONDON, July 29.—The differences between the musicians unions and the managers organizations, which threatened to close a number of West End theatres this fall, have been settled, and a new working agreement reached. The notices given by the managers to the musicians have been retracted and peace declared.

## TOM TERRIS IN LONDON

LONDON, Eng., July 22.—Tom Terris, former English actor, who made a reputation as a motion picture director in the United States, has returned home and is shortly to go to work on a series of productions for Metro over here.

## FREED OF FRAUD CHARGE

LONDON, Eng., July 29.—Ernest Bee and Tommy Nelldon, who are members of the "Six Brothers Luck," a vaudeville, were freed last week from a charge of conspiring to fleece a bookmaker by backdating a telegram placing a bet. They proved that the change of name of their entry, which was the basis of the charge, was made in good faith, and upon receipt of a tip to change their play. They were totally acquitted.

## TO REVIVE "POLLY"

LONDON, Eng., July 29.—"Polly," a sequel to "The Beggar's Opera," by Mr. Gay, its author, will be revived shortly by Nigel Playfair in association with Fredrick Austin and Clifford Bax, who have revised the original script. The play will succeed the production of "The Beggar's Opera," at the Lyric Hammersmith, when its run ends.

## AMERICAN ACTS IN LONDON

LONDON, Eng., July 29.—Two more American acts making their bows to London audiences have attracted wide attention and won high praise. They are the Trix Sisters, who held the stage at the Victoria Palace for forty minutes with a singing act and William Gaxton, who created a hit at the same theatre with "Kisses."

## STOLL ON THEATRE BUSINESS

LONDON, Eng., July 29.—Sir Oswald Stoll is writing a number of articles for the "Referee," in which he points out the mistakes being made by owners and managers as well as actors in the world of the theatre. He points out ways of remedying existing conditions by hard work, and the use of good common sense.

## GERTRUDE ELLIOT IN AFRICA

LONDON, Eng., July 29.—Gertrude Elliot is on her way to fulfill a contract with the African Theatres, Ltd., calling for a tour of the principal theatres on the continent, to be followed by a tour of Australia. In her company are the following: W. Cronin Wilson, H. Athol Forde, Aubrey Mather, Allen Hollis, James La Faine, William Mollison, Ellen Pollock, Anne McEwan and Elaine Inescourt.

## ACTS BETTER THAN FILMS

LONDON, Eng., July 29.—The Palladium, Dundee, which has been run as a first-class picture house and which was forced to close recently due to bad business, has been partly renovated, dressing rooms installed and the house opened as a music hall, with the result that business has improved tremendously. It will be continued as a variety house.

## FANNY WARD BETTER

LONDON, Eng., July 29.—Fanny Ward, who suffered a broken arm and internal hemorrhages recently, has recovered considerably, but is still weak from loss of blood. Sir Alfred Tripp, physician to the King, who is in attendance upon her, ordered her to stay in bed for six weeks and forbade her removal to Paris.

## ACTOR INJURED IN FALL

LONDON, Eng., July 29.—Richard Mortimer, appearing in an act called Warzan and Co., is in Royal Hospital, Salford, suffering from a compound fracture of the leg brought about when he fell from a rope while making a slide during a performance at the Salford Palace. He will be confined for twelve weeks.

## NOVELTY IN LONDON

LONDON, Eng., July 29.—At the Little Theatre there was presented this week a new entertainment produced by Pandit Shyam Shanker, an Indian barrister, called "The Glorious East and West," in which a number of native players participate. Captain Aarohnsohn is supervising the production.

## U. S. PRODUCER HERE

LONDON, Eng., July 29.—Lew Herman, an American producer, is associated with Fosters, Ltd., in the production of a series of twenty-five minute revuettes for the music halls, the first of which already produced is known as "Whirl of Girls." These acts will be presented with all-British casts.

## AMERICAN ACTS HEADLINE

LONDON, July 29.—Last week a peculiar situation existed in London variety theatres, when Sophie Tucker headlined at the Rivoli, Whitechapel, while Scott and Whaley were the attraction at Empire, Mile End. Both are American acts who have made favorable impressions on London.

## "MELTING POT" TO TOUR

LONDON, Eng., July 29.—Israel Zangwill's play, "The Melting Pot," dealing with phases of Jewish life, will be revived by Robert Courtenidge in the West End at the conclusion of the present provincial tour.

## MARRIES AND RETIRES

LONDON, Eng., July 29.—Lily St. John, musical comedy favorite, who appeared in "Whirled Into Happiness" at the Lyric, has retired from the stage following her marriage to Raymond Pollak of Park Lane.

## NEW SHOW FOR DOLLY SISTERS

LONDON, July 31.—The Dolly Sisters will again be seen under the direction of C. B. Cochran and early in September will open in a new show at the Palace.

## BEDINI SHOW CLOSING

LONDON, Eng., July 28.—Jean Bedini's success "Chuckles of 1922" will end its engagement here on Saturday night, August 12. The show will leave at once for America, where several of the principals are booked with shows to open in the Fall. The reason given for closing the show is that Bedini has been unable to replace Clark and McCullough, who are to appear in the next edition of the Music Box in New York. Bedini sailed for New York last week.

## "LAST WALTZ" FOR GAIEITY

LONDON, July 31.—Rehearsals are well under way at the Gaiety for "The Last Waltz," which will eventually be seen at this theatre, probably sometime in October. The piece will have its production at Manchester on Saturday, August 19, and will be seen in a number of the principal cities before coming into London. Miss Josie Collins will head the cast.

## AMERICAN ACTS SCORE

LONDON, July 31.—Basil Lynn and William Howland in "A Racy Conversation," were one of the hits of the bill at the Victoria Palace last week. The act, an American offering, holds a spot on the bill. William Gaxton & Co., another act from the states, headlined the bill and made good.

## BRADY GETS "DECAMERON NIGHTS"

LONDON, July 31.—W. A. Brady, the American producer who returned to the United States recently has purchased the American rights of "Decameron Nights," together with the production which is to be transferred to New York at the end of its run at the Drury Lane.

## "PHI PHI" FOR LONDON

LONDON, July 31.—"Phi Phi," which has been adapted for the English stage by Fred Thompson and Clifford Grey for C. B. Cochrane will be produced at the Hippodrome, Portsmouth, on August 7. It will make its first London appearance at the Pavilion on the 16th.

## STARS FOR AUSTRALIA

LONDON, July 31.—Owing to the bad condition of the theatrical business here a number of dramatic stars have made arrangements to tour Australia. Among them are Lady Forbes Robertson, Irene Vanbrugh and Dion Boucicault.

## "ANGEL FACE" TO BE PRODUCED

"Angel Face," a musical comedy is to be produced within the next few weeks. It will mark the return of Winifred Barnes to the musical comedy stage from which she has been absent for nearly two years.

## MAY WIRTH SAILING

LONDON, July 31.—May Wirth has ended her season in England and closed at the Coliseum on Saturday night. She will sail for the United States on August 5.

## "TONS OF MONEY" TOURING

LONDON, July 31.—Three companies playing "Tons of Money" are now touring. The piece will be seen in the United States early this season.

## TRIX SISTERS FOR "A TO Z"

The Trix Sisters, now in the varieties are soon to return to the cast of "A To Z" at the Prince of Wales Theatre.

## BOOKED ON STOLL CIRCUIT

LONDON, July 31.—Valentine and Bell, an American act is playing over the Stoll Circuit.



Olsen and Johnson are summering at Wildwood, N. J.

Frey & Rogers are on the bill at the Jefferson this week.

Lester Allen will be with the "Scandals" again this season.

El Cleve is spending the summer months at Wildwood, N. J.

The Alexander Trio returned last week from a tour of the west.

Bobby Dare is preparing a new act in which he will be seen shortly.

Hans Roberts is having a new act written for him by Cato S. Keith.

Josephine Thayer is singing at the Strand Theatre, Albany, this week.

Harry Shutan last week severed his connection with "Abie's Irish Rose."

The Mellette Sisters have been signed to appear in one of the Shubert units.

Rita Bell has been signed to appear in a Shubert unit for the coming season.

Leila Richard has been signed to appear in the new edition of "The Music Box."

Sully & Houghton are headlining the bill at Proctor's Theatre, Albany, this week.

P. T. McVey remains at the Hippodrome as house manager for the coming season.

Herman Kahn is writing the lyrics for several burlesque shows for the coming season.

Violet Carlson has replaced Jane Richardson in "Spice" at the Winter Garden.

Harry Walker put into rehearsal this week a new revue, which will open shortly.

Earl Stewart has been appointed manager of the Orpheum Theatre, New Orleans.

Lynn and Miller in "At the Charity Bazaar" are this week at Keith's Boston Theatre.

Maurice, the dancer, who has been critically ill at Paris, is said to be out of danger.

Catharine Crawford has been signed by Arthur Pearson for his production "Zig Zag."

Homer B. Mason has been engaged by Chas. Dillingham for a role in "Tons of Money."

Crane Wilbur opened on the Orpheum Circuit at the Orpheum, San Francisco on Sunday.

Richard Bold has been signed by George White to appear in his production "Scandals."

Rose and Arthur Boylan have signed with Arthur Hammerstein for "The Blue Kitten" company.

Harlan Dixon and William Kent in "Good Morning, Dearie," at the Globe, are writing a play.

The Piano Trio have been signed by George White to appear in his new edition of "Scandals."

Dan Walker has been signed by A. L. Jones to appear in a Shubert unit for the coming season.

Kate Blanche has been engaged for a number of picture roles, which will keep her busy all summer.

## ABOUT YOU! AND YOU!! AND YOU!!!

Julian Eltinge is in a hospital in Buffalo where he was operated on this week for appendicitis.

Flo and Ollie Walters have been signed by Barney Gerard to appear in one of his Shubert units.

John Pollock has been re-engaged by Wagenhals and Kemper to appear in one of their "Bat" companies.

Basil Rathbone, who appeared in "The Czarina," has sailed for Europe to appear in "East of the Suez."

Muriel Stryker has returned to the cast of "The Follies" after an absence of two weeks due to illness.

J. Thomas Kellar will manage the Empress Theatre, Kansas City, when the house opens next month.

Louis Hellborn will be manager of the Orpheum Theatre, Denver, when it opens its season on August 15.

Violet Carlson has joined the cast of "Spices of 1922" at the Winter Garden replacing Miss Jane Richardson.

Fred Hamm is now the director of the popular Ernie Young Orchestra at the Marigold Gardens, Chicago.

Claude Cooper has joined the cast of "Sue Dear," Bide Dudley's musical comedy at the Times Square Theatre.

Fred R. Tiden is to resume his role in "The Charlatan," in which he appeared on Broadway, next season.

Julia Kelety has been signed to appear in a Shubert unit for the coming season. She will be with "The Spice of Life."

Richard "Dick" Mansfield, vaudeville and legitimate leading man, is spending his summer vacation at Atlantic City.

Harry Puck has been signed to appear in "Tangerine" for the coming season. Puck was with the show last season.

Jane Cowl arrived from a tour of Europe on Sunday, and will begin rehearsals in a new Selwyn show shortly.

Barbetta Hall, seen last season in burlesque is preparing a new act for vaudeville. She will carry a jazz band.

Louis T. Rogers, formerly in motion pictures has been added to the cast of "O, Joy," which will open about August 1.

Aileen Poe, musical comedy favorite, returned last week from a two months' visit with her family in Kansas City, Mo.

Mark Vance is doing the publicity work for the four units that are being produced by the Weber-Friedlander office.

Van Avery, of Van and Carrie Avery, has bought a motor boat and is spending the summer fishing off the Jersey coast.

Kramer & Boyle have been signed to appear in "The Spice of Life," a Shubert unit, which A. L. Jones is producing.

Eva Darling, Dolly Oakland and Richard Craig, Jr., have been booked at the Red Lantern, Baltimore, by Lillian Bradley.

Trixie Hicks, last season with the McIntyre and Heath show, has been signed for one of the Gerard Unit productions.

Sam Maurice, manager of the Orpheum Theatre, Lincoln, Neb., has been transferred to the Orpheum at Salt Lake City.

Emily Earle will sail from London on August 5. Miss Earle will appear in the Weber-Friedlander unit "Laughs & Ladies."

Victor Kiraly has been appointed business manager of the Hippodrome. He formerly managed the New Amsterdam Roof.

Vaughan Comfort and family are spending the summer at Ocean City, N. J. He will open his vaudeville tour in September.

MacDonald Watson will be featured in "Hunky Dory," an English production, when it opens at the Klaw Theatre on Sept. 4.

The White Way Trio will sail from London on August 5. They will appear in the Weber-Friedlander unit "Facts and Figures."

Bobby Bernard has been signed by Wm. B. Friedlander to appear in one of the units he will produce over the Shubert Circuit.

Johnny Wiesser and Cora Reeser, who are vacationing at Indianapolis, Ind., are rehearsing a new act called "African Chop Suey."

Harry L. Hanson, lately with Fields and Hansdon, will be seen in vaudeville this season with Marie Hodgson in a new novelty act.

Francis Byrne has been added to the cast of "Lights Out," which Mrs. H. B. Harris will present at the Vanderbilt Theatre, on August 14.

Leon Laski, general counsel for the Columbia Amusement Company returned from Europe last week arriving on the Aquitania on Saturday.

Joseph Donegan, owner of the Edward Hotel at Kansas City, is still confined to his bed at St. Joseph's Hospital. He is on the road to recovery.

Harry Kelly has been engaged for a role in "When Spring Comes," a foreign musical play which will be presented this season by the Shuberts.

Tom Howard, who opens at Minsky Brothers' Park Music Hall in September, is staging several acts which will be seen on the Keith time very shortly.

Pressler & Glais, Brown & Borrows, Roland & West, Creedon & Davis, Meta Packer and Ed Morton, all vaudevillians, are spending the summer at Wildwood, N. J.

Harry Moss, who conducts a special theatrical night aboard the S. S. Mandalay, every Tuesday is to be host to fifty disabled veterans the night of August 8th.

La Deaux, Macchia and Bob Bell, assisted by Frank Darmond, are rehearsing a new whirlwind dancing act in which they will open next week at a local house.

Jean Merode and Jack Kane have been engaged to play the ingenue and juvenile leads in one of the two "Tangerine" companies that will take to the road this year.

Don Taylor, who has been playing clubs for the Benson agency in Chicago for three years past, is going back into vaudeville the coming season and will have a new act.

Emma Haig, who is confined to her home recovering from the effects of an accident which occurred while she was dancing at the Music Box, has written a book on dancing.

Helen Higgins and Natalie Bates after finishing a successful tour of the Orpheum Circuit are now resting at Cape Cod before resuming their bookings for the season.

Musette, who has just returned from a two years' trip to South America, and Lillian Bradley are to inaugurate the season of the exclusive White Owl Club of Washington, D. C.

Florence Easton, prima donna, arrived from Europe yesterday, accompanied by her husband, Francis MacLennan, operatic tenor. They will sing here at the opening of the season.

George Brown on Sunday undertook to walk around the bases at the Polo Grounds three times while Marion Ardell did it twice. He succeeded and won by a lap and a stride or two.

Evelyn Ramsay, of the team of Purcella and Ramsay, was successfully operated on for appendicitis at the Griffin Hospital, Pittsburgh, July 12. She is resting at Lake Housatonic, Pa.

Berrick and Hart, Victor and Columbia, Van and Carrie Avery, and Paul Nevins, of Nevins & Goul, are all spending the summer months at the Hygienic Apartments, at Wildwood, N. J.

Cora Youngblood Corson's Music Girls start a tour of the Northwest for the International Agency in Chicago on August 12 which includes engagements at Minneapolis, St. Paul and La Crosse, Wis.

Edith Day, who returned from England last week will sing the leading role in the musicalized version of "The Marriage of Kitty," which Edward Royce will present at the Fulton early in September.

Kitty and Speedy Ryan, who do an act under the name of the Ryan Sisters, and who are now appearing at Murray's Roman Gardens, have been booked for four weeks at Ciro, Montreal, beginning Aug. 7th.

Mr. and Mrs. Robert Keane who are spending their vacation at Sunapee, N. H., presented a theatrical sketch at the Hotel Granliden where they are stopping, before a large and enthusiastic audience.

Jess Block and Francine Dunlop, who have been playing over the Orpheum Circuit replaced Fred & Adele Astaire in "For Goodness Sake" at the Garrick, Chicago. They are making the biggest kind of a hit.

C. J. W. Conrad is the author of Florence Henry's sketch "Co-incidence," Hugh Herbert having contributed only the finish. Herbert also staged and produced the act.

Harry Santley, general manager for the Mike Levy office of Chicago, has just recovered from an operation and is again on the job. He is now in New York on a business trip, where he will remain for several weeks.

Fred Bachman is now in Des Moines managing the Ernie Young Revue at Riverview Park. Next week he will leave for Cleveland to manage a new Ernie Young production which will open for a four weeks' engagement at Rainbo Gardens in that city.



Going Bigger Every Day

# SWANEE RIVER MOON

By H. Pitman Clarke

Ballad Singers—Your repertoire is  
not complete without it

NOTHING  
EVER LIKE IT

Stands alone in its originality

# STUMBLING

By "Zez" Confrey

As big a Hit as a song as it is for  
Dancing

Pianists—This is "sure fire" for you

Another "WANG WANG BLUES" by the same writers,  
HENRY BUSSE, HARRY LANGE and LOU DAVIS.

# HOT LIPS

Wonderful Fox Trot rhythm and a great lyric.

# A CRY

Yes—and even

"SORRY I MA

# WHY SHO

# OVER

By Ned Miller and

Call, Write or Wire  
But get It

"You can't go wrong with

SAN FRANCISCO  
Pantages Theatre Building  
BOSTON  
181 Tremont Street  
DETROIT  
144 West Larned St.  
TORONTO  
193 Yonge Street  
CINCINNATI  
111 East Sixth St.

# LEO FEI

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**RY SONG—**  
**ve better than**  
**MADE YOU CRY"**

**OLD I CRY**  
**R YOU**

ller a Chester Cohn

**Win for this one—**  
**It Quick!**

rong with "FEIST" song"

**ELL, Inc.**  
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The Biggest Waltz Hit in Years

# THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers  
 All smart "Dumb" acts will include this in their routine

You hear it from  
 Maine to California

# GEORGIA

By Howard Johnson and Walter Donaldson

**Rag Ballad Singers—**  
**get this one Now**

If you were a hit with "Wang Wang Blues," this is made to  
 order for you.

# HOT LIPS

Get It Now! Put it in your act and see for yourself.



# MELODY LANE

## PICTURE MEN PLAN TO FIGHT COMPOSERS WITH FREE MUSIC

**Film Theatre Owners' President Sends Out Letter in Which He States That Music Department to Supply Tax Free Tunes Is Being Formed**

The latest development in the so-called "music tax" situation existing between motion picture exhibitors and the American Society of Composers, Authors and Publishers, is the announcement sent out by Sidney S. Cohen, president of the Motion Picture Theatre Owners of America to the effect that the organization is actively engaged in creating a Music Department in order to issue music to theatre owners free from all tax. The proposition was first brought up by the exhibitors at their recent convention in Washington, D. C. Reference is also made to "test cases" and "unfair methods."

"Important conferences have been held with representatives of publishers and composers for the purpose of putting the new department on a firm and effective basis," reads the announcement sent out by Cohen.

Both E. C. Mills, chairman of the executive board, of the Music Publishers' Protective Association and J. C. Rosenthal general manager of the A. S. C. and P. characterize the announcement by the movie organization as ridiculous almost to the point of being unworthy of comment. The best information obtainable does not coincide with the announcement of the president of the movie men's organization that test cases are being brought in the courts, etc., for the United States Supreme Court has in every case upheld the copyright laws of the United States, and according to the music publishers, but three or four less important publishers have been approached on the subject by the movie people.

E. C. Mills said that he could not see the proposition advanced by the announcement even though he were an exhibitor himself. "Mr. Cohen" he said, "makes reference to the theatre owners being imposed upon and the unfair methods of the publishers through their society. Why doesn't Mr. Cohen tell the members of the organization that he himself who is an exhibitor, has been paying performing license fees for years for his own theatres?"

In regard to the announcement J. C. Rosenthal said he doubted whether any member of the A. S. C. and P. would lend an ear to such a proposition as inferred by the "important conference," of the Cohen paper. "All members," said Rosenthal, "are under written contract to the society for a period of five years. Furthermore the members of the society believe in the principles for which it stands. In regard to the alleged 'test' suits, every question involving performing rights of music in movie houses has been passed on by the Courts and determined in favor of the society."

"As to the Lampert Bill which Mr. Cohen says was introduced in Congress after months of hard work, we would welcome a hearing at the earliest possible moment so that all exhibitors will know where they stand and have every question answered."

"To establish a music department for the movie owners is absurd. I think that the exhibitors have their hands full in running their theatres and have no time to sell musical compositions to the public. The average theatre owner has neither the time nor the inclination to engage in the music business."

"Statistics show that most movie theatre

will now play a composition until it has become popular. They will not play unknown music."

"If they claim that our methods are unfair our invitation to them to have a conference and heart to heart talk has been ignored by the exhibitors."

"I believe an attempt is being made to arouse interest in the Motion Picture Theatre Owner's organization and the so called music tax basis is being used."

The announcement sent out by Sidney S. Cohen president of the M. P. T. O. follows, in part:

We have been giving attention to the matter of relieving theatre owners from unfair exactions of representatives of the American Society of Authors, Composers and Publishers. A large number of test cases have been brought in the courts and will be up for decision soon. We propose to have further test cases brought in different parts of the country.

After months of hard work, we succeeded in having introduced into Congress an amendment to the Copyright Law. Same was introduced by Congressman Lampert of Wisconsin and several hearings were set on the bill. These were postponed, however, owing the serious illness of Congressman Lampert. Final hearing was arranged for May 5, and the entire National Executive Committee of the Motion Picture Theatre Owners of America, with the counsel of the Motion Picture Theatre Owners of Kansas, came to Washington for this meeting, but the hearing was postponed on receipt of a letter from the chairman of the Patents Committee of the House to the effect, that most of the members of his committee were absent from Washington at the time but that a new date would be set for the hearing. Congress adjourned in the interim, and we are now arranging a definite date for this hearing when they reconvene, at which time we will present to this committee the facts gathered from our members throughout the country establishing our rights in this matter. Important affairs have been taken up all the time with members of Congress. They have been practically in continuous session for fifteen months. They have been considering the Revenue and Tariff Bills, Bonus Legislation and in almost endless variety of important matters.

Theatre owners have been imposed upon and thousands of dollars improperly exacted. The same process has been imposed on musical organizations of different kinds, and the proprietors of hotels and restaurants where music is a part of the daily routine. We propose, through the Motion Picture Theatre Owners of America, to establish what might be termed a clearing house for musical compositions. We will invite all composers in the nation to use our National Organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nationwide in character. We will establish a Music Department in connection with the Motion Picture Theatre Owners of America. We can arrange with the music stores to sell these compositions. We can advertise the compositions in our theatres, giving them the widest publicity and bring these musical selections to the personal attention in demonstrated form of millions of people

(Continued on page 29)

### KRESS MATTER AT STANDSTILL

Although the Kress Stores have kept their promise of not ordering any more music from publishers whose product could not be retailed for fifteen cents or less, most of the publishers seem to be perfectly satisfied with the arrangement and think it a good thing for the music industry.

It is the intention of several publishers at least to go after the business in all of the Kress store towns and start an active campaign with the aid of the legitimate dealers in each place. They believe that such a step will give new life to the music trade in those towns.

E. C. Mills, chairman of the executive board who returned Monday from a short vacation said that he saw no reason for any publisher to take the Kress store affair to heart. Syndicate stores he said was never the place, in his belief, where music should be sold. "A legitimate store that specialized on music is the best and only place where music should be sold for the benefit of all concerned," said Mr. Mills.

### KEDEN WITH TRIANGLE

Joe Keden, formerly with Waterson, Berlin & Snyder, is now with the Triangle Music Company, where he is in charge of the professional department.

Two new numbers have been added to the Triangle catalogue which will be plugged with "Hawaiian Nightingale" and "Suez." The new songs are: "When the Moon Is Shining Down in Alabama," by Nat Vincent and Al Bernard, and "When We Are Alone," by Eugene West and Jack Glogau.

### FEATURES McKINLEY SONG

"The Trail to Long Ago," a popular waltz ballad published by McKinley Music Co., is being featured this week at the Strand Theatre, Broadway and Forty-seventh street, New York, being used as a prologue to the picture "Fool's First," sung by George Ellore, and played several times during the program as a theme. This song is said to be growing into favor all over the country, and is leading in sales of numbers of its type in many stores.

### KOPELSON IN SANITARIUM

Peter Kopelson, of the professional department of Waterson, Berlin & Snyder, is at Stern's Sanitarium where he is recovering from an attack of appendicitis. Mr. Kopelson returned from his vacation recently, but was not feeling well. Examination by a physician revealed the fact that he had been walking around for a day or two with a ruptured appendix.

### LONG TITLE FOR GILBERT SONG

Among the many long title songs which have this season made their appearance, a recent release by L. Wolfe Gilbert is bound to take a prominent place. The name of the song is "What Does It Matter Who Is Wrong, as Long as It's All Right Now?"

The song is by Wolfe Gilbert and is being sung by him in his vaudeville act now in the middle west.

### OTTO MOTZAN TO PUBLISH

Otto Motzan is going into the music publishing business shortly under the name of the Golden Rule Music Company. His first song, which is now in preparation, will be "I'm Glad I'm Happy," which will be followed by several other numbers.

His offices will be within the Times Square zone of music publishers, or nearby.

### MAXWELL BACK FROM EUROPE

George Maxwell, of G. Ricordi & Co., and president of the American Society of Composers, Authors and Publishers, returned last week from a four months' tour of Europe. While abroad Mr. Maxwell conferred with European societies in regard to co-operative plans.

### SOCIETY PLANS MANY SUITS

With the appointment of several new representatives in Philadelphia of the American Society of Composers, Authors and Publishers, comes the announcement that a vigorous campaign in that city and adjacent territory will be opened against all unlicensed establishments who are playing copyrighted music for profit without paying a performing rights fee to the copyright owners, through the society.

At present sixty-one infringement suits brought by the A. S. C. and P. against various motion picture houses are pending in Pennsylvania, in the United States Court.

The society proposes to sue every unlicensed establishment in Philadelphia every time they are caught infringing on the copyrighted music of its members.

### PLACED WITH MITTENTHAL

Bob Schafer, Johnny Tucker and Spencer Williams have placed two new songs with Joe Mittenenthal, Inc., one of them being a fox trot novelty entitled "Come on Down to Tinkle Town," and the other a waltz entitled "Parting." The same team's song, "Trinidad," which they placed with Jerome H. Remick & Co., was released last week.

### COAST MUSIC MAN IN NEW YORK

Ed Little, of Sherman, Clay & Co., the San Francisco music house, is spending a few weeks in New York. Sherman, Clay & Co., the biggest music house in the west, handle pianos, musical instruments, wholesale and retail music and publish as well.

### ANOTHER HIT FOR WATERSON

Henry Waterson's race horse, Brainstorm, won the Knickerbocker Handicap at the Empire track on Thursday last. The colt was a long shot, with odds of fifteen to one against him, but easily beat a big field of highly regarded colts and fillies.

### BERNARD AND VINCENT PLACE ONE

Al Bernard has written, in conjunction with Nat Vincent, a new ballad, "When the Moon Is Shinin' Down in Alabama," which he has placed with the Triangle Music Company. They can furnish versions for singles and doubles.

### MILLS RELEASES "TICKLES"

"Tickles," a piano solo by Henry Ross, has been released by Jack Mills, Inc., who will work on the number immediately. The solo is said to be a distinct novelty, original and with many tricky effects.

### THIS IS VACATION TIME

Evelyn Rose, of the Richmond-Robbins Music Company, and Rose Abrams, of Joe Mittenenthal, Inc., left Saturday for a two weeks' vacation which they will spend at a camp at Milford, Conn.

### KERN SHOW FOR LONDON

Jerome Kern has completed the music for a new musical show to be produced shortly in London. He is over there at present and will remain until the first production.

### NEWSOME WITH WATERSON CO.

Billy Newsome, formerly in musical comedy, is now connected in the professional department of Waterson, Berlin & Snyder.

### NORMANTON WITH WATERSON

Harold Normanton, formerly with Jerome H. Remick & Company, is now connected with the professional department of Waterson, Berlin & Snyder.

### THE STASNYS IN PARIS

Mr. and Mrs. A. J. Stasny, of the Stasny Music Co., are now in Paris. They are expected back early in September.



# BURLESQUE

## WATSON GETS A COLUMBIA FRANCHISE

### WATSON AND HARRIS HAVE SHOW

"Sliding" Billy Watson has been granted a franchise on the Columbia Circuit, and will operate a show with Bob Travers, as a partner.

Watson has the franchise that De Courville, the English producer, was to have. For many years Watson has been one of the biggest drawing cards in burlesque. It was his intention to remain in vaudeville this season, but in getting a franchise on the Columbia Circuit he has changed his mind. Travers has been closely associated with Dave Marion as manager and confidential man for many years. He will manage the new show, which will be called "Sliding" Billy Watson Big Fun Show.

Jean Bedini was to produce the de Courville show, but on his arrival from Europe last week, notified the Columbia Amusement Company, that he could not do it.

Bedini associated with the Miner Estate will produce "Chuckles of 1923" for the Columbia Circuit. He was negotiating Monday for the purchase of last season's George White's "Scandals," to place this show on the circuit, on his franchise.

The Columbia route was changed around Monday, shifting the Joe Levitt show which was to open in Omaha, to open the regular season at Miner's Empire, Newark.

John G. Jermon has changed his new show from "Hello Columbia" to "Hello Good Times."

### MINSKY'S CASTING SHOWS

The Minsky Brothers are now casting for their Park Music Hall on Columbus Circle and their National Winter Garden. Billy Minsky will be located at the Park Music Hall when the season starts and Abe Minsky will handle the National Winter Garden. Mike Joyce, former manager of the Star Theatre in Brooklyn, will be the manager of the Park and assistant to Billy Minsky. Nick Elliott will be Abe Minsky's assistant at the National Winter Garden.

The principals under contract with the Minskys are Solly Fields, Tom Howard, Jesse Rice, Frances Cornell, Flo Ring, Joe Lyons, Micky Markwood, Jack Shargel and Billy Wainwright. Some of these principals are cast for the Park and the others will be seen at the National Winter Garden.

The National Winter Garden will open August 19, and the Park will open about Sept. 2.

### SPENCER WITH WATSON SHOW

Billy "Grogan" Spencer signed with Billy Watson for his Columbia Circuit show Saturday and started rehearsing in Paterson Monday. They are going to put on "Kroussmeyer's Alley" again this season.

### SIGN FOR "LET'S GO"

Fred Clarke signed Charlie "Red" Marshall and Rae Leause for his "Let's Go" Company Monday. They started rehearsals Tuesday. Marshall was with Joe Wilton's show on the American Circuit last season.

### WALKER WITH SIDMAN SHOW

Allen Walker, brother of "Buddy" Walker, and a nephew of Arnold Volpe, has been signed as juvenile for Sam Sidman's show next season. Lou Redelsheimer acted as agent. This is Walker's first season in burlesque.

### LESLIE WITH MARION

Walt Leslie has been appointed press representative for Dave Marion. He will handle the press matter for both the burlesque and vaudeville departments.

Leslie will also manage Dave Marion's "American Girls" on the Columbia Circuit this season, in place of Bob Travers, who will be interested in a Columbia show with "Sliding" Billy Watson.

Leslie is returning to the road for the first time in eight years. His last road engagement was with Bert Baker and the "Bon Ton Girls" as business manager. Since that time he has managed the Casino Theatre, a Columbia Amusement Company house in Philadelphia.

### SOLLY FIELDS STAGING NUMBERS

LONG BEACH, N. Y., July 31.—Solly Fields is to stage the dancing numbers of the following shows on the Columbia Circuit: Jacobs and Jermons' "Bon Tons" and "Flashlights of 1923," John Jermons' "Hello Columbia," Sam Williams' "Radio Girls," Harry Hastings' "Knick Knacks" and Chas. Waldron's "Frank Finney Revue." He will also stage the numbers at Minsky Brothers' Park Music Hall and the National Winter Garden. Fields is stopping at the Hotel Cecil here for the Summer.

### REDELSHEIMER BOOKINGS

The following are the bookings of the Lou Redelsheimer office; at the Gayety Philadelphia, Dave Shafkin, Irving Selig, Ray King, DeLores Leon, Rose Lee and Mildred Franklin. At the Olympic, New York, Johnny Weber, Scotty Friedel and Wenn Miller. At the Star Cleveland, Trixie Ayers and Gale Stewart.

### SIGNS FOR MARION SHOW

Jeanette Buckley formerly of the team of Johnston and Buckley left New York, Monday, for Cleveland with Dave Marion's "American Girls" where she will continue rehearsals with that show. This is her first appearance in burlesque for several years.

### FLIPPIN ENTERTAINS MOTHER

Jay C. Flippin, principal comedian of the Ed. E. Daley's Broadway Brevities Company, is entertaining his mother in New York for a few weeks. Mrs. Flippin arrived in the big city from her home in Little Rock last week.

### THE HOWARD RE-OPENING

BOSTON, July 31.—The old Howard Theatre will re-open on August 14, and the Gayety and Waldron's Casino will get under way early in the same month.

### STOCK FOR TROCADERO

The Trocadero Philadelphia re-opens with stock burlesque Saturday night, Sept. 2. The show starts rehearsing Aug. 28.

### OPEN ON LOEW TIME

Howard and Norwood will open on the Loew time at the Delancey Street Theatre next Monday.

### THE HARRISES RETURN

Arthur and Blanche Harris arrived in New York last Sunday from their European trip.

### SIGNED FOR "PASSING SHOW"

Jack Pearl and Ben Bard start rehearsals in a few weeks for the new "Passing Show."

### NELL NELSON SIGNS

Nell Nelson, soubrette, has signed with Sam Williams' "Radio Girls" for this season.

## NEW CIRCUIT OPENS ITS OFFICES

### AL SINGER IN CHARGE

The offices of the new Mutual Burlesque Association were thrown open at No. 225 West Forty-sixth street, Tuesday, with Al Singer, general manager of the circuit in charge.

A meeting had been called for Wednesday of all the producers, when instructions will be given out as to the style of show, the circuit required.

Twenty-one houses it was announced had been signed between New York, Boston and Chicago.

There have been eleven franchises for shows given out, but more will be delivered this week.

James Madison will have two franchises on this circuit, it is said.

Alex Yokel has been appointed press agent of the circuit.

### MORE ROSTERS COMPLETE

The roster of Barney Gerard's "Follies of the Day," Columbia Circuit, Tommy "Bozo" Snyder, Sam Green, John B. Williams, Bobby Vail, California Trio (James Hall, Ben Joss and Harry Bart), Harry Watson, Harlie Mayne, Gertrude LaVetta, Babe Almond, Bob Tolliver and the Parisian Poiseurs. Executive staff: Charles Foreman, manager; Joe Green, agent; Ron Phillips, musical director; Charles Weinheimer, carpenter; William H. Marshall, props; Jordan Dearolf, electrician, and Mme. Leckie, wardrobe mistress.

Griff Williams' "London Gaiety Girls," Mutual Circuit, Benny Small, Eddie Welch, Sue Milford, Larry Francis, Jack Wolf, May Allen, Billie Carson, Dollie Webb and Stella Webb. Executive staff: Griff Williams, manager and Chester A. Arthur, musical director.

Mollie Williams' Own Show (Columbia Circuit): Mollie Williams, Art Frank, Ralph (Shufflin) Sanford, Cliff Worman, Margie Barron, Robert W. Jones, Salvatore Zito, Vivian Gill, and a sister yet to sign. Executive staff: A. R. Dittmas, manager; Harry Williams, business manager; Roy Burness, carpenter; Arthur T. White, props; James Crowley, electrician and Harry Layton, musical director. Miss Williams will stage a new dramatic playlet called "The Woman in the Dark," which will be given in two scenes and six characters. The show will open in Minneapolis, August 27.

Joe Levitt's "Giggles" (Columbia Circuit) includes Harry Emerson, Bert Marks, Billy Smith, William Davis, Gertrude Avery, Mildred Simmons, Florence Radcliff, Valaska, Chas. Smith and Kincaid Ladies' Jazz Band. Executive staff: Joe Levitt, manager; Dave Levitt, business manager; Neal Sullivan, musical director; Lew Kwesell, carpenter; Bill Holland, electrician, Ike Wall, props, and twenty-two girls.

"Cabaret Girls," Mutual Circuit, Irving Selig, Lew Lederer, Ray Jones, Billy Fox, Phyllis Carthe, Rose Lee and Buster Sanborn. Executive staff: Julius Michaels, manager; Joe Londis and Jack Healy, carpenters.

### SIGN FOR "RADIO GIRLS"

Sam Williams has engaged the following for his "Radio Girls" on the Columbia Circuit. Arlone Johnson and George A. Colligan. This completes his cast.

### KINDLER WITH "BON TONS"

Dave Kindler goes with Jacobs and Jermon's "Bon Tons" this season.

### ROULETTE DANCE IS NOVELTY

A novelty of interest to all dance hall, cabaret and restaurant manager and orchestra leaders has been introduced at The Sideshow, formerly the Ted Lewis Club, at Fifty-second street and Seventh avenue, by the Versatile Sextette. It is called the "roulette dance," and has the sparkle and added interest attached to the winning of prizes, without any of the annoying features of a competitive "prize dance" which would be obnoxious in a high class place.

The dance floor at The Sideshow, which is about thirty-five feet by twenty, is squared off into about ninety sections, with each numbered in large black numerals from one up. Several times each night it is announced the special dance will take place, and at a given signal the music is stopped, each couple standing still in one of the numbered squares, and a roulette wheel, placed at one end of the floor is started whirling. The lady standing on the square containing the number corresponding to the one the wheel stops at wins the prize offered. If no one happens to be standing on this number, the wheel is whirled again, after a minute or two more of dancing.

### "STAR-MAKER" IS ARRESTED

Michael Petrillo, of No. 608 Second avenue was arrested last week, charged with swindling a large number of Italians out of \$3.50 each. His method was to advertise that for the sum of \$3.50, which was to pay for commutation ticket to New Rochelle, where rehearsals were to be held, the aspiring screen player could earn in a short time the sum of \$25 per day, and soon be a star "like Valentino."

The swindle was uncovered when a number of Italians who called at No. 37 Union avenue insisted upon being admitted to the "studio." They told Mrs. Charles V. Morgan that they had sent money to a Dr. Louis Garnier, addressed to P. O. Box 342 New Rochelle, and that the address given them was supposed to be that of the studio. Mrs. Morgan complained to the police, who set watch for the owner of Box No. 342, and when Petrillo came for mail they arrested him. At the time of the arrest he removed forty-one letters from the box. He was forced to open several of the envelopes, and the money orders enclosed were each for \$3.50. He was turned over to the New York Postal authorities.

### TO APPRAISE NAGEL PROPERTY

The property of the late Claire Nagel Hammerstein, wife of Arthur Hammerstein, which was claimed by her father to be worth \$30,000, will be officially appraised by Roderick I. Kennedy and Edward R. Coleman, public appraisers of No. 51 Chambers street, by order of Surrogate Cohalan. They have been directed to file their report with the clerk of the Surrogate's Court as soon as possible.

Claire Nagel died on November 11, 1921, at Reno, Nevada, without leaving a will. She had gone to Reno to obtain a divorce from Arthur Hammerstein.

The property to be appraised, according to Mr. Hammerstein, administrator of the estate, is only: "a diamond pendant watch, a mole fur coat, a squirrel fur coat, \$200 in cash, consisting of a check to Arthur Hammerstein, and a quantity of miscellaneous clothes, hats, shoes and other articles of wearing apparel."

### GLORIA SWANSON CLEARED

LOS ANGELES, July 17.—Judge Rives of the Superior Court ruled last week that Gloria Swanson and Mrs. Mathew Burns, mother of the motion picture actress, did not conspire to get Mr. Burns to make a will in favor of his wife and against the interest of other relatives.



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THE HOUSE OF JACK MILLS, INC., IS PREPARED TO EQUIP YOUR NEW FALL OFFERING WITH ANY TYPE OF SONG, FROM THE STATELY BALLAD TO THE BLUEST OF BLUES OR COMEDY NUMBER. HERE YOU WILL FIND A CATALOG OF INFINITE VARIETY, IN WHICH THERE MUST BE THE SONG YOU ARE SEEKING.

## WHEN THOSE FINALE HOPPERS START HOPPING AROUND

A SURE-FIRE SATIRE ON A CURRENT THEME. EDDIE CANTOR'S BIG HIT IN "MAKE IT SNAPPY." LOTS OF EXTRA CHORUSES AND CATCH-LINES. EACH REPETITION A RIOT. LEAVES 'EM GASPING.

### Dear Old Southland

A BALLADE CLASSIQUE OF THE SOUTHLAND THAT IS FAR ABOVE THE ORDINARY. A 20TH CENTURY SPIRITUAL OF MERIT AND APPEAL. YOU'LL LOVE IT.

### LOVE SICK BLUES

A MARVELLOUS NUMBER FOR SINGLE, DOUBLE AND HARMONY. WITH A PATTERN THAT IS A WARRANTED WOW. SHOULD BE FEATURED IN YOUR NEW REPERTOIRE.

### DEEDLE DEEDLE DUM

A NONSENSICAL NOVELTY FOR THE ACT THAT STRIVES TO BE DIFFERENT. A FUNNY LITTLE LYRIC AND A FUNNY LITTLE SWING. HEAR IT!

### JIG WALK

WE GAVE YOU "STRUT MISS LIZZIE." HERE'S ANOTHER. BLUES CLASSIQUE IN A CLASS BY ITSELF. AN ORIGINAL AND EFFECTIVE OFFERING FOR THE DISCRIMINATING ACT.

PIANISTS, ATTENTION! ARE YOU PLAYING



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### PAPA, PAPA I DON'T WANT TO BE YOUR MAMA NO MORE

ANOTHER "SWEET MAMA." A 14-KARAT BLUES LAMENT WITH LAUGH-LINES GALORE. DON'T OVERLOOK THIS BET.

### WHEN YOU AND I WERE YOUNG MAGGIE BLUES

WONDERFUL HARMONY. GREAT OBLIGATO. McHUGH'S MASTERPIECE. FROST'S FAVORITE. A VERY HAPPY MEDIUM. BULL'S-EYE!

### I'LL STAND BENEATH YOUR WINDOW TONIGHT AND WHISTLE

AN AUDIENCE SONG WITH A GREAT PUNCH. PRICE'S BIG HIT IN "SPICE OF 1922." GEORGIE

### JAKE THE SHEIK

JIMMY HUSSEY'S FEATURE IN "SPICE OF 1922." AN UP-TO-DATE CHARACTER NOVELTY. PLENTY OF LAUGHING CHORUSES. THEY CRY FOR IT.

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Palace—Vincent Lopez and Orchestra—Others to fill.

Riverside—The Le Grohs—Ruth Budd—Eva Shirley—Josephine & Henning—"Are You Married?"—Harry Browne.

81st Street—George Le Maire & Co.—Raymond Bond & Co.—Gilfoyle & Lange—Harry Rose—Jose Morichie & Co.—Five Balliotts.

Broadway—Bradbury & Scully—Bowers, Walters & Crocker—Al K. Hall & Co.—Bobbe & Nelson.

Hamilton (First Half)—Buckridge, Casey & Co.—Muller & Francis—Blackstone & Co. (Second Half)—Gorman Bros.—Reed & Selman—Mme. Besson.

Jefferson (First Half)—15th Regiment Infantry Band. (Second Half)—Blackstone.

Coliseum (First Half)—Hart & Rose—Mme. Besson & Co. (Second Half)—Buckridge, Casey & Co.

Franklin (First Half)—Vivian West & Co. (Second Half)—Carpos Bros.—Adolphus.

Regent (First Half)—Carpos Bros.—Adolphus. (Second Half)—Hart & Rose.

Fordham (First Half)—Gorman Bros.—Reed & Selman—The Sharrocks. (Second Half)—Mme. Besson—Moody & Duncan.

## BROOKLYN

Orpheum—Al Raymond—Ona Munson—Diamond & Brennan—Harriet Rempel—Jack Hanley—Hanson & Clifton.

Bushwick—Emma Stephens—Vine & Temple—Lou Tellegen—Welch & Norton—Phyl Baker.

Far Rockaway (Second Half)—Ledy & Ledy—Wells, Virginia & West—Lewis & Dody—The Sharrocks.

## ATLANTIC CITY

Nat Nazarro, B. & B.—Van & Schenck—Paul Nolan.

## BOSTON

Ryan, Weber & Ryan—Juliette Dika—Craig Campbell.

## PHILADELPHIA

Frances Arms—Henri Scott—Johnson & Baker—Tyrill & Mack.

## PORTLAND, MAINE

Dorothy Sadler & Co.—Denny & Barry—Henocoe Troupe—Vernon Stiles—Zelda Santley—Wayne, Marshall & Candy.

## WASHINGTON

Mande Earl—Vokes & Don—Moore & Jayne—Irene Franklin—Arthur West.

## CLEVELAND

108th Street—Wilson & Kelly—Wood's Comedy Mules—Markell & Gay—Nagyfys.

## ORPHEUM CIRCUIT

### CHICAGO

State Lake—Ted Lorraine—Jack Norton—Ned Norworth—Pinto & Boyle—Mason & Shaw—Hector & Dog.

Majestic—Creole Fashion Plate—Senator Ford—B. C. Hillman—Cross & Santor.

### KANSAS CITY

Main St.—Corrine & Co.—Crafts & Haley—Geo. Yeoman—Creedon & Davis—Tango Shoes.

### LOS ANGELES

Orpheum—Emily Lea—Redmond & Webb—Florence Roberts—Murray Kissen—Cook, Mortimer & Harvey—Snell & Vernon—Grace Fisher—John Steele.

Hill St.—Harry Carroll & Love Sisters—Frank Wilcox—Herbert Brooks—Frank Wilson—Murray & Gerrish—Will & Harold Brown.

### MILWAUKEE

Palace—Hegedus Sisters—Tracy & McBride—Levere & Collins—McDonald Three—Three White Kuhns.

### MINNEAPOLIS

Hennepin—Hanako Japs—Dave Roth—Schwartz & Clifford—Bryon & Broderick—Jack Osterman.

### SAN FRANCISCO

Orpheum—Gus Edwards—Revue—Tom Smith—Sandy—Joe Rolley—Harry Carroll.  
Golden Gate—Singer's Midgets—Margaret McKee—Bill Robinson—Jacob & Yoshoff—Steffson—Osborne Trio—Stan Stanley.

## F. F. PROCTOR

Week of July 31, 1922

### NEW YORK CITY

Fifth Avenue—Clinton & Rooney—Wilson Aubrey Trio—Ben Bernie—Smith & Jazz Hounds. (Second Half)—Buckridge, Casey & Co.—Cunningham & Bennett—Juggleland—Tony George & Co.—DuBall & McKenzie.

59th Street (First Half)—Will & Gladys Ahearn—Flashes from Songland—Gordon Bros. & Kangaroo—Sevilla Co.—Bronson & Edwards—Bert Walton. (Second Half)—Fridkin & Rhoda—Canton Five—Jim & Betty Page—Lloyd & Good—Lucky & Harris.

23rd Street (First Half)—Dixie Four—Tony George & Co.—Murphy & Lang—Arnold & Weston—Wm. E. Boncer & Co. (Second Half)—Latora & Brown—Thornton & King—Henry's Melody Six—Frank Worth & Co.

125th Street (First Half)—Zuhn & Dyer—Canton Five—Patrice & Sullivan—Frank Worth & Co. (Second Half)—Cuthbert, Chas. & Fay—Montambo & Nap—Hamilton & Barnes.

# VAUDEVILLE BILLS For Next Week

## ALBANY

(First Half)—Little Yoshi & Co.—Thornton & Squires—Sully & Houghton—Harry Burns & Co.—Corrine & Himber. (Second Half)—Reddington & Grant—Zelda Santley—Billy Miller & Co.—Reilly, Feeney & Reilly—Beth Beri & Co.

## ELIZABETH

(First Half)—Rosa Renz Trio—Harry Garland—Vine & Temple—Singing School. (Second Half)—Checkmates—Stanley & Burns—Devlin's Revue.

## MT. VERNON

(First Half)—Green & Parker—Veterans of Variety—Toto—Jessie Reed. (Second Half)—Jay & I. Connolly—Moody & Duncan—Boyle & Bennett—Wilson Aubrey Trio—Jack Wilson Trio.

## NEWARK

(First Half)—Green & Parker—Lewis & Band—Moody & Duncan—Juggleland—Boyle & Bennett—Montambo & Nap—Vanthoon Singers. (Second Half)—Dixie Four—Espe & Dutton—Lew Wilson.

## SCHENECTADY

(First Half)—Reddington & Grant—Zelda Santley—Billy Miller & Co.—Reilly, Feeney & Reilly—Beth Beri & Co. (Second Half)—Ray Snow & Co.—Harry Burns & Co.—Corrine & Himber.

## YONKERS

(First Half)—Lucky & Goode—J. Rosamond Johnson & Co.—Espe & Dutton—Jeanette & Harry Shields—Lola Selbini & Co.—Arthur & West. (Second Half)—W. & G. Ahearn—Bronson & Edwards.

## ORPHEUM, JR.

Week of August 7, 1922

## CINCINNATI

Palace—Vanderbilts—Warson, Jenkins Revue—Cameron & O'Connor—Gilroy, Haines & M.—Seven Brown Girls.

## DAYTON

Keith's (First Half)—Delmar's Lions—Ball & Moore. (Second Half)—"Juvenility"—Royal Sydneys—Eddie Foyer.

## DETROIT

La Salle (First Half)—Seebacks—Joe & M. Kennedy—"Juvenility." (Second Half)—Ball & Moore.

## GRAND RAPIDS

Ramona—The Humphreys—Jada Three—Johnny Coulon—Bobby Henshaw—Morton & Glass—J. & B. Creighton—Three Whirlwinds.

## LOUISVILLE

Keith's (First Half)—Dave Harris' Band—Eddie Foyer—Werner Amoros Three. (Second Half)—Boyce Comb—Petticoats—Joe Bennett—Cornell & Faye Sisters.

## KANSAS CITY, MO.

Globe (First Half)—Blanchon—Davis & Walker—Claire Hanson & Boys. (Second Half)—Walzer & Lee—Jean Jackson Troupe.

## TOPEKA, KAN.

Novelty (First Half)—Cedric Lindsay—Lucien Lucca—Glencoe Sisters—Revue—Codan & Luken. (Second Half)—Blanchon—Davis & Walker—Claire Hanson & Boys.

## LA CROSSE, WIS.

Rivoli (Sunday, Aug. 6)—Haverly & Mack—Ned Norworth & Co.

## FOND DU LAC, WIS.

Garriek (Sunday, Aug. 6)—Three White Kuhns.

## OMAHA, NEB.

Empress (First Half)—Walzer & Lee—Jean Jackson Troupe. (Second Half)—Dancing Hagans.

## MARSHALLTOWN, IOWA

Casino (First Half)—Rossow Midgets. (Second Half)—Will Starnad—Three Melvin Brothers.

## NORFOLK, NEB.

New Grand (Aug. 11 and 12)—Hart & Francis—Earnell & Florence—Margret & Morrell.

## ST. LOUIS

Grand—McIllyar & Hamilton—Roth & Slater—Thelma—Johnny Singer & Dancing Dolls—Bob Murphy & Chas. Wilson—Claire Wilson.

## B. F. KEITH VAUD. EXCH.

Week of July 31, 1922

### NEW YORK CITY

Broadway—D. D. H.—Muller & Francis—Rule & O'Brien—Allen De Garmo—L. & B. Dreyer—Great Maurice—Patricks—Haney & Morgan—15th Regiment Band—Betty Eldridge.

Hamilton (First Half)—Duffy & Sweeney—Bradbury & Scully—Ruloff & Elton—DeWolfe Girls—Patricks. (Second Half)—Gail Wendell—Pierce & Ryan.

Fordham (First Half)—Hamilton & Barnes—Quixey Four—Castloon & Mack—Tamaki Duo—Blackstone & Co. (Second Half)—Bradbury &

Scully—Leo Beers—Downey & Claridge—Sully & Thomas—The Patricks.

Jefferson (First Half)—Bob Anderson—Jack Wilson—Jarrow—Frey & Rogers—Three Harmony Hounds—Sully & Thomas—Fantino Sis & Co.—Millicent D'Armond. (Second Half)—Bugelow & Clinton—J. Rosamond Johnson—Duffy & Sweet—Electro—Weston's Models.

Regent (First Half)—Bigelow & Clinton—Breen Family—Al H. Wilson—Hawthorne & Cook—Frank Bush—Frank & Mae Stanley—Electro. (Second Half)—Frank Monroe & Co.—Alton & Allen—Frey & Rogers—Ruloff & Elton—Ziska.

Franklyn (First Half)—Hart & Rose—Arnaut Bros.—Adolphus & Co.—Weston's Models. (Second Half)—Pisano & Bingham—Three Harmony Hounds—Niel, McKinley & Co.—Tamaki Duo—Frank Bush—Selbini & Albert—Blackstone.

Coliseum (First Half)—Leo Beers & Co.—Frank Monroe—Fridkin & Rhoda—Olive DeCoveney. (Second Half)—Reed & Selman—Quixey Four—Elbey St. Leona Co.—Bobby Folsom.

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81st Street—Barrett & Farnum—Marino & Martin—Al Striker—Snow, Columbus & Horton—Bronson & Renee—Young America.

Harlem Opera House (First Half)—Thornton & King—Campinis—Chester Johnson & Co. (Second Half)—Downey & Claridge—Hall's Revue—Clinton & Rooney.

## BROOKLYN

Prospect (First Half)—Al Shayne—Lloyd & Goode—Buckridge, Casey & Co.—Ziska. (Second Half)—Green & Parker—Tarzan.

Greenpoint (First Half)—Bolger Bros.—Wm. Edmonds & Co.—Will J. Ward—Shone & Squires. (Second Half)—Gordon Bros. & Kangaroo—Al Shayne.

Henderson's, Coney Island (First Half)—Stanley & Dorman—Sherman & O'Rourke—Fisher & Hurst—Jean Sothern—Leona Hall's Revue. (Second Half)—Aerial DeGroffs—Bernard & Myers—Four Ford Dancers—Lew Cooper—Harry & Grace Ellsworth.

Far Rockaway (Second Half)—Arnaut Bros.—Bob Anderson & Pony—Ted Lewis & Band—Sherman & O'Rourke.

## BOSTON

Boston (First Half)—Donohue & Ott—Gene Morgan—Hughes Musical Duo—Bob Albright—El Ray Sisters.

Scolley Square—Roeder & Dean—Mildred Parker—Col. Jack George Duo—Chong Hwa Four—Eleanor Pierce & Co.

Washington Street—Toto Hammer & Co.—Cooper & Lane—Almont & Dumont—Sandy Shaw—Andrieff Trio.

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Sheridan Square (First Half)—Thompson & Frederick—The Nelloes—Hayes & Hendrix—Harrington & Cummings. (Second Half)—Strand Trio—Zeomater & Smith—Shone & Squires.

## PATERSON

(First Half)—Jim & Betty Page—Avis—Wolford & Burgard—Lester Four—Venetian Five. (Second Half)—Wilbur Sweatman & Co.—Harrington & Cummings.

## PITTSBURGH

Jean & Jack Macey—Kamplain & Belle—Cliff Green—Wood's Mules—Applegate & Mack—Weston & Marion—Larry Clifford & Co.—Les Valadons.

## LYNN

(First Half)—Reed & Tucker—Santon & Farrell—Leffert & Fish—John S. Blundy & Co. (Second Half)—James & Edith James—Chief Capoulican—Morton & Russell—Sylvia Brown & Co.

## ATLANTIC CITY

Bostock's Riding School—Leavitt & Lockwood—Runaway Four—Wilton Sisters—Parisien Trio.

## TRENTON

(First Half)—Downey & Claridge—Willie Smith—Van & Vernon—Rose & Moon. (Second Half)—Jean & Elsie—Al H. Wilson—Sully & Kennedy—Roy & Arthur.

## ELMIRA

(First Half)—Barto & Melvin—Fid Gordon—Creedon & Davis—Kavanaugh & Edward. (Second Half)—Three Martells—Dana Loebr—Texas Comedy Four.

## HOLYOKE

(First Half)—Naynon's Birds—Pisano & Bingham—Frank Dobson & Co.—Chief Capoulican—Nell McKinley—Brosius & Brown. (Second Half)—Thornton & Squires—Eric Zardo.

## NEW LONDON

(First Half)—Jane & Miller—Carney & Carr—Herbert Ashley & Co.—Silk & Fisher—Three Kirkillos. (Second Half)—John S. Blundy & Co.—Fisher & Hurst—Reed & Tucker.

## SHENANDOAH

(First Half)—F. Kelly Bower Twins—Day & Melinda—Goodwin & Dison—Paul Nolan. (Second Half)—Nat & J. Farnum—Kramer & Griffen—Pepperbox Revue.

## HAZLETON

(First Half)—Jack & J. Farnum—Kramer & Griffen—Pepperbox Revue. (Second Half)—Kelly & Bower Twins—Day & Melinda—Goodwin & Dison—Paul Nolan Co.

## LANCASTER

(First Half)—Esther Trio—Strand Trio—Al H. Wilson—Capps Family. (Second Half)—The Faynes—Vokes & Don—Rose & Moon.

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## NEW BRITAIN

(First Half)—Chas. Fletcher—Tierney & Donnelly—Lynn & Lockwood—James & Edith James—Homer Romaine. (Second Half)—Silk & Fisher—Irene—Valda & Co.

## MORRISTOWN

(Second Half)—Little Yoshi & Co.—Singing School—Williams & Taylor—Sully & Houghton.

## NORTH ADAMS

(Second Half)—Bowman & Gibson—Tierney & Donnelly—John McGowan—Four Bellhops.

## POLI CIRCUIT

Week of July 31, 1922

## BRIDGEPORT

(First Half)—Gray Sisters—Julie Ring & Arthur Norvel—Foster & Senphon—Annette—Al K. Hall & Co. (Second Half)—Shelby Trio—Paul Corvin—Fritz Scheff—Morris & Shaw—Sylvia Mora & Reckless Duo.

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## HARTFORD

(First Half)—Sylvia Mora & Reckless Duo—Princess Winona—Stanley & Birnes—Billy Dale & Co.—Roger & Coleman—Seven Military Girls. (Second Half)—Two Ladellas—Wm. Moore & Co.—Adams & Morin—Dance Follies—Blackface Eddie Ross—Josephine Amoros & Co.

## SERANTON

(First Half)—The Heynoffs—Mills & Miller—Herman & Shirley—Dotson—Gene Barnes & Co. (Second Half)—Anthony & Adams—Dorothy Waters—Rice & Werner—Fox & Britt—LaBernicia & Co.

## SPRINGFIELD

(First Half)—Two Ladellas—Adams & Morin—Dance Follies—Sallee & Robles—Tan Arakis. (Second Half)—O. K. Legal—Lynn & Lockwood—Billy Dale & Co.—Rogers & Coleman—Seven Military Girls.

## WATERBURY

(First Half)—O. K. Legal—Wm. Moore & Co.—Edna Aug & Co.—Blackface Eddie Ross—Josephine Amoros & Co. (Second Half)—Gray Sisters—Princess Winona—Al K. Hall & Co.—Sallee & Robles—Tan Arakis.

## NEW HAVEN

(First Half)—Shelby Trio—Paul Corvan—Fritz Scheff—Morris & Shaw—Valda & Co. (Second Half)—Three Kirkills—Annette—Julie Ring & Arthur Norvel—Foster & Seamon.

## WILKES-BARRE

(First Half)—Anthony & Adams—Dorothy Waters—Rice & Werner—Fox & Britt—LaBernicia & Co. (Second Half)—The Heynoffs—Mills & Miller—Herman & Shirley—Dotson—Gene Barnes & Co.

## WORCESTER

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**"EAST OF SUEZ" CAST**

The cast of Somerset Maugham's new play, "East of Suez," includes Florence Eldridge, Geoffrey Herr, Ronald Coleman, Howard Lang, Gypsy O'Brien, Lucille La Verne and Nathaniel Sack. The play is expected to open at Wood's Theatre, Atlantic City, August 28.

**WALKER BOOKS ACTS**

Harry Walker booked the following acts during the past week: DeArville Trio, to play for the season's dances at Alpine Hotel, Catskill Mountains; Florence Gunset and Anna Cusumano with Lindey Sereaders; Elaine Gorden with Melody Land; Helen Raymond, Mickey Addey and Helen Kelly with "Cabaret De Luxe"; Mary Dawn at the Red Lantern in Baltimore, and the Dixon Sisters with Masters & Kraft Revue.

**GOLDMAN BAND AT PARK**

The Goldman Band will give its fourth Central Park concert on Thursday evening, August 3rd. This will be the last one of the Central Park concerts by this organization this season.

**STRAUSS STARTS WORK**

William Strauss started work this week on the picturization of "The House of Solomon," by Val Cleveland, who wrote all of the Pearl White serials. The picture, which will be released through the American Exchange, will feature Nancy Deaver, who will be supported by Gardner James.

**PICTURE STARS IN VAUDE.**

Dore Davidson, who has appeared in a number of "human interest" films lately, in father roles, is rehearsing a new act which Lewis and Gordon are to produce for him. In the cast will be Anne Brody, famous for her mother roles in pictures and in the legitimate drama.

**PHYSIOC FILMING IN MIAMI**

Ray Physioc started work this week on a new special feature at the Brunton studios in Miami, Fla. The picture, which is as yet unnamed, will feature Margaret Courtot, Leon Gendron, Gordon Standyng, and several other well-known players.

**FAVERSHAM SUED AGAIN**

William Faversham, the actor, against whom a judgment for \$11,169 in favor of Mrs. Mayer Opp, mother of his late wife Julie Opp was entered recently, was last week made defendant in another action brought by Mrs. Opp.

In her suit the actor is charged with signing Mrs. Opp's name on a \$6,500 note given by him last March. In her complaint Mrs. Opp alleges that she did not put her name on the note or authorize its endorsement in her name and received no consideration or benefit from it.

Early in the week Mr. Faversham paid the note and this would appear to end the matter but a motion is on the court calendar for an order which seeks to restrain Mr. Faversham and the Guarantee Trust Co. from transferring the paper and the latter attempting to collect it from Mrs. Opp, who has denied the genuineness of the endorsement. As for the judgment in another suit brought by Mrs. Opp against Mr. Faversham, motions will, it is said, be made to reopen.

**"ROBIN HOOD" NEARLY FINISHED**

Early release of Douglas Fairbank's production of "Douglas Fairbanks in Robin Hood" for United Artists' distribution is now assured. The picture will soon be finished, according to present indications, and the cutting, titling and editing will be done in August. Early in September, it is expected, the feature will be ready for shipment.

Mr. Fairbanks has been on location on the Verdugo Woodland estate, making some of the outdoor scenes of the story. He is arranging shortly to go on a more distant location for the Sherwood forest scenes.

**MADGE MURRAY IN FIRE**

Madge Murray, sister of Mae Murray, the film star, had a narrow escape last week when the Vigilant III, a yacht owned by Matthew Sullivan, on which she was a guest, caught fire during the race. The fire was extinguished without injury to any of the occupants of the boat.

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Dir. S. BAERWITZ

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## NEW ACTS AND REAPPEARANCES

### THE GREAT MAURICE

Theatre—*B. S. Moss' Broadway.*  
Style—*Sleight-of-hand and comedy.*  
Time—*Twenty minutes.*  
Setting—*Special eye in three.*

The Great Maurice, appearing for the first time in America this week, is assuredly and undoubtedly the master in his line, which runs chiefly to card manipulations presented in spectacular and sensational style.

Nothing seems to have been neglected by this wizard of the first water, from stage settings to lighting effects, and from comedy to the very best method of selling his wares whatever they may happen to be.

Maurice is at once, clever, artistic, and uncanny; the way at will, he produces any card called for, or any combination of cards, more than demonstrates that this past master of the pasteboards, has devoted many years of assiduous practice to this one feat alone.

Opening before a resplendent dark blue eye of corduroy velvet, two fronts of red roses and a number of small elegant stands relieving the optical monotony, Maurice, immaculate in dress suit, produces from his empty hands an entire pack of cards, first a few at a time, then several fans of cards. This is done with the stage in semi-darkness and a baby-spot concentrated upon his hands alone, bringing both hands and all movements in high relief. A good hand was his reward for the opening flourish.

Several eggs were then produced and a number of billiard-balls with which many rapid changes, appearances and disappearances were accomplished—Maurice getting many laughs with a constant flow of hyphenated verbiage and well placed repartee.

It was at this point in the act, that the truly Great Maurice, started to wreck six packs of cards, making them apparently obey his slightest wish or command. The writer has seen and reviewed, Leipsig, Claude Golden, Si Stebbins, and many other contemporary card manipulators, and with no discredit to any of the aforementioned gentlemen or any others, Maurice must be acknowledged the master. The accomplishment of the "Triple-Shift" with both hands simultaneously, to anyone understanding the technic of card manipulation, is sufficient to place him in an unassailable niche of deft, dexterous and wonderful card manipulatory skill.

Wonderful experiments with Kings, Aces and other cards, followed each other in a dazzling maze of mystification, performed with assurance and eclat. In fact to be honest, it was difficult to follow the succession and to recall each individual experiment. Even to the most observing reviewer, it would be almost an impossibility to recount the tricks in their exact entirety unless upon a second attendance.

Several outstanding effects were the cards rising through the hat which was very effective and the cards from the pocket with which Maurice concluded his offering. Of the latter, let it be recorded that Maurice uses but one pocket for the production of any card called for after the pack has been thoroughly shuffled. A method greatly in advance of any in the memory of the writer, shown in this country—our magicians using from two to four pockets.

The way royal flushes, straights, full-houses and any other combinations of cards called for were produced and the rapidity of the execution, sent Maurice over with a bang and a success that is assured in this country. H. W. M.

### PAULI AND GOSS

Theatre—*Regent.*  
Style—*Skit.*  
Time—*Eighteen minutes.*  
Setting—*In "one," plain.*

Pauli and Goss are a team of clean-cut looking young folks, who are clever and personable entertainers. Their present vehicle, however, does not fit them as nicely as it might. They have a lot of light, frothy talk interspersed with song and dance numbers. At this house their material seemed to be a bit too light to hit the fancy of the audience. It is clever, but of the kind that needs a Broadway show back of it. Their opening bit is very clever, and it seems that a good act could be built around it.

They apparently are bride and groom, when they make their appearance; but it soon develops that they are only being initiated into their college fraternities and that the whole affair was part of the initiation. They go into a lot of talk about themselves, etc. This needs strengthening. They sing a couple of numbers nicely and do some neat stepping. Their closing bit, a crying spell indulged in by both, was a scream. S. A. K.

### LIEUT. THETION & CO.

Theatre—*Twenty-third Street.*  
Style—*Sharp-shooting.*  
Time—*Fourteen minutes.*  
Setting—*Setting.*

Prior to the rise of the curtain on this act, it sounded as if there was a bombardment going on back of the stage of the theatre, but when the curtain went up on the act we beheld a special setting representing a trench. The Lieutenant then made his entrance and shot at a stand that broke and the woman assistant came into view.

Thetion and the woman do most of the work in the act, with the woman taking all the chances. He does some clever work with the pistols. His announcements are rather hard to understand, as he speaks with a decidedly French accent. However, the accent has nothing to do with his ability as a marksman. S. H. M.

### REGENT TO PLAY PICTURES

BUFFALO, N. Y., July 31.—The Regent Theatre here, which was to have played vaudeville and pictures during the coming season, has abandoned the vaudeville end of the program and will continue playing straight pictures. The reason for the sudden change in the policy for the coming season could not be ascertained.

### EVELYN NESBIT AT MARTEN'S

ATLANTIC CITY, July 31.—Evelyn Nesbit has been signed to appear at Marten's Restaurant here, opening on Wednesday of this week. She will follow Peggy Marsh whose engagement closes on Tuesday night. Miss Nesbit previously appeared at the Bal Taborin Cafe, but closed there several weeks ago after a disagreement with the management.

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Leathers, Fabrics  
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**42 WEEKS IN NEW YORK CITY**  
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## PANTAGES CIRCUIT

Week of August 7, 1922

### MINNEAPOLIS

Carson & Kane—Goetz & Duffy—Billy "Swede" Hall—Page, Hack & Mack.

### WINNIPEG, MANITOBA

Juggling Nelson—Feis & Tennyson—Tyler & Crolius—Golden Bird—Rose Wyse—"Stepping Some."

### GREAT FALLS AND HELENA

Four Roses—Hudson & Jones—Valentine Vox—Brown Trio—Davis McCoy—Robyn Adair Co.

### BUTTE, ANACONDA AND MISSOULA

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonasettis.

### SPOKANE, WASH.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

### SEATTLE, WASH.

Page & Green—Fulton & Burt—Lerner Trio—Gallarin Sisters—Walter Weems—Alexander the Great.

### VANCOUVER, B. C.

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

### TACOMA, WASH.

Three Belmonts—Crane Sisters—Ferry Corvey—Caledonian Four—Willard Mack & Co.

### PORTLAND, ORE.

Victoria & Dupree—Charlie Murray—Springtime Frivolities.

### TRAVEL

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schichtl's Marionettes.

### SAN FRANCISCO

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Glady's Green—Coscia & Verdi.

### OAKLAND, CAL.

Pettit Family—Judson Cole—Mile. Rhea Co.—Britt Wood—"Love Nest."

### LOS ANGELES, CAL.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

### SAN DIEGO, CAL.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

### LONG BEACH

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telak & Dean.

### SALT LAKE CITY, UTAH

Will Morris—Nada Norraire—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

### OGDEN, UTAH

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

## DENVER, COLO.

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

## COLORADO SPRINGS AND PUEBLO, COLO.

Hori & Nagami—Reeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

## OMAHA, NEB.

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

## KANSAS CITY, MO.

Mole, Msta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

## MEMPHIS, TENN.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

## MARCUS LOEW CIRCUIT

### NEW YORK CITY

American (First Half)—Baker & Barnett—Downey & Claridge—Coughlin & Taylor—Musicallette—Rambow & Mohawk—"A Perfect Day"—Howard & Lewis—Daun & Scott. (Second Half)—Margot & Francois—Leonard—Daley, Mack & Daley—Jennings & Dorney—Kola & Jackson—Johnny Burns—Lida McMillan & Co.—Taylor, Macy & Hawks.

Boulevard (First Half)—Dailey Bros.—Morton & Brown—Henry B. Toomer & Co.—Harry Antrim—Dublin Trio. (Second Half)—Foley & Spartan—Katherine Stang & Co.—Harry Mason & Co.—Cliff Edwards—Lee Stafford & Louise.

Delancey Street (First Half)—Leonard—Songs and Scenes—Weber, Beck & Frazer—Paul Shine & Co. (Second Half)—Dailey Bros.—Adams, Thompson & Sisters—Clifford & Leslie—"A Perfect Day"—Harry Antrim—Camia & Co.

Greeley Square (First Half)—McConnell & Austin—La Force & Mansfield—Clifford & Leslie—Harry Mason & Co.—Heath & Sperling—Romas Troupe. (Second Half)—Paramo—Morton & Brown—Langman & Haney—Theiss Revue—Kranz & White—Four Danubies.

National (First Half)—Leo Zarrell Duo—Mack & Reading—Chas. & Sadie McDonald—Cliff Edwards—Theiss Revue. (Second Half)—Rekoma—Driscoll, Long & Hughes—Hal Johnson & Co.—Scha & Carroll—Downey & Claridge.

Orpheum (First Half)—Donals Sisters—Gordon & Delmar—Officer Hyman—Farrell Taylor Trio—Kranz & White—Camia & Co. (Second Half)—Black & White—Mack & Reading—"Take it Easy"—Weber, Beck & Frazer—Musicallette.

State (First Half)—Carl & Emma Frabel—Florence Perry—Bryant & Stewart—Billy Miller & Co.—Warren & O'Brien—"A Modern Cocktail." (Second Half)—Paul Pless Trio—Flo Ring—Jans & Whallen—"A Modern Cocktail"—McCoy & Walton—Libby & Sparrow.

Victoria (First Half)—Black & White—Johnny Burns—Monroe & Grattan—Lewis & Rogers—Libby Sparrow. (Second Half)—Carl & Emma Frabel—Gordon & Delmar—Farrell Taylor Trio—Warren & O'Brien—Morin Sisters.

Ave. B. (First Half)—Ti Ling Sing—Montgomery & McLaren—Frazer & Bunce—Balzer Sisters. (Second Half)—Morrison & Hart—Zaza & Adele—McCormick & Winchill—Leo Zarrell & Co.

Lincoln Square (First Half)—Wonder Seal—Ray & Helen Walzer—Shea & Carroll—McCormick & Winchill—Four Rubin Sisters. (Second Half)—McConnell & Austin—Officer Hyman—Henry B. Toomer & Co.—Coughlin & Taylor—Songs & Scenes.

## BROOKLYN

Fulton (First Half)—Foley & Spartan—Adams & Thompson Sisters—Langman & Haney—Harry Hines—Lee Stafford & Louise. (Second Half)—

Wonder Seal—La Force & Mansfield—Chas. & Sadie McDonald—Lind & Kelgard.

Gates (First Half)—Margot & Francois—Driscoll, Long & Hughes—Hal Johnson & Co.—Jennings & Dorney—Daley, Mack & Daley. (Second Half)—Donals Sisters—Armstrong & Tyson—Billy Miller & Co.—Lewis & Rogers—Dublin Trio.

Metropolitan (First Half)—Rekoma—Bent & Clare—"Take it Easy"—Lind & Kelgard—Morin Sisters. (Second Half)—Paul Shine & Co.—Baker & Barrett—Monroe & Grattan—Howard & Lewis—Rubini Sisters.

Palace (First Half)—Lawrence & Larne—Maley & O'Brien. (Second Half)—Ti Ling Sing—Montgomery & McLaren—Frazer & Bunce—Balzer Sisters.

## BOSTON

(First Half)—Helen Miller—Edwards & Allen—Kennedy & Davis—Rudinoff—Renard & West—Gypsy Songsters. (Second Half)—Lewis & Brown—Cronin & Hart—Wheeler & Potter—Old Timers—Harry White—Four Fantinos.

## BUFFALO

Col. Diamond & Granddaughter—Ubert Carlton—Jack Walsh & Co.—Allyna, Carbone & Co.—Casting Campbells.

## LONDON, CAN.

(First Half)—Cowboy William & Daisy—Happy Johnson—Golden Bird. (Second Half)—Harry Berry & Miss—Alf Ripon—Dick Wrenn & Co.

## MONTREAL

Franchini Bros.—Monte & Lyons—Frank Cornell & Co.—Grace Cameron & Co.—Cameo Revue.

## SPRINGFIELD

(First Half)—Evans & Hassard—Katherine Stang & Co.—McCoy & Walton—Taylor, Macy & Hawks—La Maize Trio. (Second Half)—Florence Perry—Walsh, Reed & Walsh—Frear, Baggott & Frear.

## OTTAWA

Obala & Adrienne—Irene Trevette—Hart, Wagner & Ellis—Weston & Eline—"A Day at the Races."

## PROVIDENCE

(First Half)—Lewis & Brown—Cronin & Hart—Wheeler & Potter—Old Timers—Harry White—Four Fantinos. (Second Half)—Helen Miller—Edwards & Allen—Kennedy & Davis—Rudinoff—Renard & West—Gypsy Songsters.

## TORONTO

Van & Emerson—Wahl & Frances—Roberts & Boyne—Tom McKee & Co.—"Yachting."

## BALTIMORE

Cody & King—Mack & Nelson—"Broken Promises"—Fred Heider.

## NEWARK, N. J.

Walters & Gould—"Honeymoon Ship"—Armstrong & James—Cossair & Banley Twins.

## CIRCUS

Barnes, Al. G., Show—Cumberland, Md., Aug. 2; Hagerstown, 3; Chambersburg, Pa., 4; York, 5.  
Collmar Bros. Circus—Carroll, Iowa, Aug. 2; Tama, 3; Maquaketa, 4; Monticello, 5.  
Hagenbeck Wallace Shows—Roanoke, Va., Aug. 2; Lynchburg, 3; Deerham, N. C., 4; Oxford, 5.  
Main, Walter L.—Bridgeport, Aug. 2; Pleasantville, 3; Millville, 4; Salem, 5; Westchester, Pa., 7; Chester, 8; New Brunswick, N. J., 9; Elizabeth, 10; Newton, 11; Stroudsburg, 12.  
Ringling Brothers, Barnum and Bailey Combined—Lacrosse, Wis., Aug. 2; Rochester, Minn., 3; Minneapolis, 4; St. Paul, 5.  
Robinson, John—August dates.  
Sells-Floto Shows—Butte, Mont., Aug. 2; Missoula, 3; Sand Point, Idaho, 4; Spokane, Wash., 5; Seattle, Wash., 7-9; Tacoma, 9; Portland, Ore., 10-11; The Dalles, 12.

## MARILYN MILLER MARRIED

LOS ANGELES, August 2.—Marilyn Miller was married to Jack Pickford here Sunday in the presence of relatives and a few friends, at the home of Douglas Fairbanks and Mary Pickford. The ceremony was performed by the Rev. Neil Dodd, rector of the Church of St. Mary of the Angels. Mary Pickford was matron of honor.

## RAIDS ON BEACH RESORTS

ATLANTIC CITY, July 31.—The intensive dry raids which took place here Saturday night, not a cafe or restaurant escaping a visit from the prohibition agents, worked havoc with the week-end business of these places. The restaurant men, in many of whose places no liquor was found, declare that the raids cost them thousands of dollars in business lost. Liquor valued at \$50,000 was said to have been confiscated.

The revenue men dropped into the boardwalk cafes just at the height of the Saturday night business. Some of the incidents which occurred during the raid proved passingly amusing, at least to the dense crowds which thronged in front of the places invaded. At one cafe, the Beaux Arts, the customers seated at the tables got up hurriedly and rushed out when the prohibitions came in. Most of them went out without even bothering to get their hats and cloaks or pay their checks. Several women were seen to push themselves through a narrow window opening out into a side street. For several minutes the managers and waiters were too dazed to notice the fact that their guests were leaving without paying their bills. Then they realized what was happening and started out onto the boardwalk in an effort to round up their erstwhile patrons. One waiter was seen to rush up to a man standing outside the door, and demand payment of a \$27 check which he waved in his face. The man denied that he had ever been in the cafe in his life, and the two got into an argument over the matter. The waiter, needless to say, lost.

At another restaurant nearby, a guest had brought a half dozen bottles of liquor tied up in a bundle and checked them in the cloak room. When he saw a prohibitionist enter the room he rushed into it, grabbed his package and ducked out on the street, with the agent after him, hot-foot. The revenue man was gaining on his prey when a sympathetic taxi driver stuck out his foot, tripped him up and sent the dry agent head over heels. The man with the pre-Volstead habits dropped out of sight and a crowd collected to watch the prohibitionist pick up his watch, pocket-book and other things that had dropped out of his pockets in his acrobatic tumblings. One bystander, innocent up to this time, tried to get revenge on Congress by dropping the agent for a second count with a well-placed kick in the seat of his pants. He succeeded, but being in no condition to run away, the agent got up and they started to fight, not with their fists, but with their legs, giving a fairly good example of the French art of "savate."

## MADISON'S BUDGET No. 18

Costs only ONE DOLLAR but is worth a hundred. It contains a profuse assortment of really great monologues, parodies, double routine for two males and male and female, 200 single gags, a number of minstrel first-parts with finale, a sketch for four people and a screaming tabloid comedy for nine characters, etc. Send orders to L. J. K. HEIL (Business Agent, MADISON'S BUDGET), 1852 Third Ave., New York.



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ELECTRIC FAN IN EVERY ROOM

Rooms \$10.50 Week—With Bath \$12.00 Up



**"MISTER" SONG UP AGAIN**

Duffy and Sweeney, vaudeville actors who have been doing a "Mister" patter song for some time in their act are the latest to enter the "Mister Gallagher, Mister Shean" song controversy. Last week they filed a suit against Ed. Gallagher and Al. Shean in which they ask for damages to the amount of \$25,000 and injunction restraining them from using the famous "Mr. Gallagher, Mr. Shean" song.

Duffy and Sweeney allege that they are responsible for the word "Mr." in a song and that right to use it belongs to them as they have for years used it in connection with a number in their act.

The Duffy and Sweeney suit is the second to be filed in connection with the "Mister" song hit which after a few weeks' use shot Gallagher and Shean, the vaudeville act, up into headline position on the bills and afterwards landed them with the Ziegfeld "Follies."

Byron Foy, son of Eddie Foy, claims to have written the "Mister Gallagher, Mister Shean" song, and he is suing the actors as well as the publisher Jack Mills, Inc. for an injunction restraining them from using it or publishing it pending final judgment in the suit for profits.

The question in the matter of ownership of the songs seems to center around the use of the word "Mister" which is the feature of the song. Concerning this much controversy is being waged.

In this connection a former actor, Major Joseph O. Donovan, has filed an affidavit in which he states that he sang "Mister Dooley" to great success away back in 1903. In discussing it he says that the number became so popular with him that he lost his own name in the mix-up and is now known by even his own children as "Dooley" Donovan.

The big "Mister Dooley" song hit was first heard in 1902 when Tom Seabrooke introduced it in "The Chinese Honeymoon" at the Casino Theatre. It was such a sensation that other productions immediately picked it up and it was heard in at least a half a dozen. William Jerome and Jean Schwartz wrote it and after Seabrooke scored his hit with it, Alexander Clarke put it in "The Defender," a piece in which Blanche Ring appeared. Johnny Slavin sang it in "The Wizard of Oz" at the Majestic Theatre, now known as the Park.

**NEW TRIANGLE RELEASES**

"Growing Old Blues" and "When We Are Alone" have been published by the Triangle Music Company.

The town's principal topic of conversation is

**HAMTREE HARRINGTON**

The vest pocket Bert Williams, the principal comedian in "Strut Miss Lizzie," at the Earl Carroll theatre.



## DO YOU WANT TO MAKE YOUR BOX OFFICE TINGLE WITH THE JINGLE OF COIN?

IF YOU HAVE A REAL THEATRE, ARE A LIVE WIRE MANAGER, WANT A 40 WEEK SEASON OF PROFITS —YOU CAN SECURE A FRANCHISE IN CHOICE TERRITORY STILL OPEN FOR

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S. W. Manheim, Gen'l Mgr.

**GAITES REHEARSING TWO**

Joseph Gaites placed in rehearsal this week two road productions of musical comedies that he controls. One company of "Take It From Me" is rehearsing and one company of "Up in the Clouds" is rehearsing. Both shows, which had Broadway runs, are due to open about August 15th.

**TIDEN JOINS MAGICIANS**

Fred Tiden who plays the leading role in "The Charlatan" has been elected a member of the Society of American Magicians. Tiden performed five magic illusions in the first act of the play. He is the only legitimate actor elected to the society.

**KERR AND WESTON IN MUSIC BOX**

Donald Kerr and Effie Weston, who recently reunited after having dissolved partnership for a considerable period, have been engaged to appear as feature dancers in "The Music Box" for the remainder of its run, replacing Emma Haig and Richard Keane, forced out by the illness of Miss Haig.

**ALLEN OPENS AUGUST 15**

The Billy Allen Musical Comedy Company, which will play a season of musical repertoire on the road, opening August 15, is being booked by him through Harry Walker's office. This season Allen will put on a repertoire of entirely new shows.

**WALLER ENGAGING PEOPLE**

Edward Waller, who plays leading man and directs the production of the Burnell Stock in Davenport, Iowa, is in New York and is making his headquarters in Leona Stater's office, 1493 Broadway, from where he is engaging people for next season. Waller will play leads with the show next season, as well as direct the stage on all productions.

**FORM NEW PARTNERSHIP**

Shep. Walde and Bert Scott have joined to do a new comedy turn and open next week for the United. Both Walde and Scott have worked with the same partner, Jack Goode, in double acts, and have been forced to dissolve partnership. All three are blackface performers, and the new combination will do the same work.

**CRANE WILBUR MARRIED**

OAKLAND, Cal., July 24.—Crane Wilbur the actor announced today his marriage to his leading lady Mme. Suzanne Caubet. Wilbur has been prominent on the screen for sometime and also on the speaking stage. His melodrama, "the Ouija Board," having been produced at the Bijou Theatre, this city, March 29, 1920. The author played a minor part in this piece, which did not have a long run.

In July of last year the courts of Providence, R. I., granted Wilbur a divorce from his wife, Florence Dunbar Wilbur, a screen actress, then living at Long Beach, Cal. When the divorce decision was brought to the attention of the defendant in the suit she expressed amazement at the news.

**HELM BACK FROM COAST**

Carl Helm, publicity representative of the Carle Carlton offices, returned on Monday from an extensive tour of the Pacific Coast, where he made arrangements for the tour during the coming season of one of the "Tangerine" companies now in rehearsal.

## LEO ARCH AND VEDA LORETTA

IN TEN MINUTES OF SINGING AND ACROBATIC DANCING

LOEW CIRCUIT

## BILLY GASTON & CO.

In his fairy tale, "IN YEARS TO COME"

## ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.

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## ROLLS AND RECORDS

### Q. R. S. AUGUST RELEASES

The Q. R. S. Music Company have released their August list of rolls which includes 18 new Word Rolls, one Blue-Bird Ballad and twenty-eight foreign rolls.

The eighteen popular rolls, played by Zez Confrey, Victor Arden, Pete Wendling, Max Kortlander, J. Russell, Robinson and others, are: 1968, "Are you playing Fair"; 1952, "Buzz Mirandy"; 1970, "Can He Love Me Like Kelly Can?"; 1953, "Hula Dreams"; 1954, "Don't Feel Sorry For Me"; 1955, "Every Day"; 1969, "Gypsy Lady, I Love You"; 1956, "Just Because You're You (That's Why I Love You)"; 1957, "Kicky-Koo"; 1958, "Oh Sing-A-Loo"; 1959, "On the Alamo"; 1960, "Rock Me In My Swanee Cradle"; 1961, "Red Clover"; 1964, "Sweet Indiana Home"; 1962, "Take Me Home"; 1963, "I'm Just Wild About Harry"; 1971, "Why Should I Cry Over You"; 1972, "Lonesome Land." "Bluebird Ballad," 1936, "Baby."

Eighteen popular rolls specially released but not previously listed are also listed in the August supplement.

### VOCALION SPECIALS

The second record of the Vocalion old time waltz series have been released as a special, 14387 "Old Time Waltz III and IV."

Another Vocalion special release this week is 14388 "Sunshine Alley"—French Trot.

### Chicago Shows

#### MAJESTIC (Chicago)

Although the Majestic had many good names on this week's bill, Karyl Norman registered the biggest hit seen at this house in weeks. The Billy Lamont Trio opened and did fairly well. Dave Harris, playing at the State Lake, was called over to fill the second spot. He appeared, singing several songs and doing a comedy bit with a bass violin which got over well. He possesses a very good tenor voice and in addition to the cello shows his versatility with several other instruments. Stella Tracey and Carl McBride, although billed, did not show. Signor Friscoe in his usual xylophone offering, minus the phonograph followed. The return of Dixie Norton and Coral Melnotte and their lyrical romance "Twenty-two Washington Square" helped us pass a few pleasant minutes. A musical treat in a high class offering by two clever violinists was relished by the Majestic patrons when the Hegedus Sisters rendered Nocturne Ronde Des Lutins and Navarre, finishing with a pretty selection, showing marvelous technique. Besides being capable musicians they are pretty and untheatrical. Emma Carus with Walter Leopold, at the end of her act was very funny and she got many laughs. It is a pleasure to hear Mary Ann sing her songs while Charles Olcott does his bit in their nice little offering. Miss Mary Ann enunciates so well and she has that little catch in her voice when doing her kiddie numbers, that just makes you forget she is grown up. Olcott works well and the act is one of those pleasant features you hope to find on a vaudeville bill. You can't get away from the fact, that Karyl Norman is a showman. The way this boy puts over his number is classic. Norman's set is rich in color and his wardrobe had the feminine part of the audience gasping. They showed their appreciation of his efforts by thunderous applause and he stopped the show. Just had to beg off. Three Melvin Brothers furnished many thrills with their sensational gymnastics, as a closer.

R. D. B.

#### CLYMER'S WIFE GETS DIVORCE

Grace Clymer, wife of John B. Clymer, author and scenarioist, was granted a divorce last week, before Justice MacCrate in the Supreme Court, Brooklyn.

### OKEH'S SEPTEMBER LIST

The Okeh record company's list for September contains three popular vocal records, one jubilee disk, three Mamie Smith jazz records, and seven dance numbers. Two records for the colored catalogue are also included. Two of the new radio code records, the first of the series, and together are under the Fonotopia and Odeon labels. Practically all of the popular numbers have been released as special already and have been mentioned in the CLIPPER.

### NEU ON SOUTHERN TRIP

H. G. Neu, in charge of the Regal Record company's sales and production, left Monday for a trip South in the interest of Regal records. Mr. Neu returned a few days ago from the Middle West where he has been visiting Regal dealers, most of whom remained loyal during the Emerson Phonograph Corporations' sale of assets. Other Regal accounts are returning to the fold gradually.

### FRED SUNDERMAN RETURNS

Fred Sunderman, general manager of the Mel-O-Dee Music Roll Company, returned Monday from a two weeks' trip to Kansas City, and points south of there. He brought back with him considerable Mel-O-Dee business.

Special releases have been made on the Mel-O-Dee rolls of "Nobody Lied," a word roll, and the "Follies' Medley," several tunes from the Ziegfeld Follies.

### CARNIVAL FOR CONEY ISLAND

The Coney Island Carnival Company, in a meeting held last Friday night, decided to hold a Mardi Gras this year that would rival and even surpass those of all former years. The date set for the conclusion of the Coney Island season is September 11 to 17, inclusive.

As usual there is to be a king and queen of the Mardi Gras with their retinue of attendants. Each night will be devoted to a different concession or group of concessions. There will also be the usual confetti, costumes and other concomitants of a Coney Island carnival.

The officers and directors in charge of the Coney Island Carnival Company are: William F. Mangels, president; Alfred Feltman, vice-president; William C. Mench, treasurer; L. A. Squier, secretary; Frank A. Kister, assistant secretary, with the following will comprise the directorate: S. W. Gumpertz, Edward Ehrmann, Dr. P. I. Nash, William J. Ward, Peter Minnekake, Edward Stratton, Morris Goldberg, William Selleck, Joseph H. Vendig and M. J. Drescher.

### FASHION SHOW AT MARIGOLD

CHICAGO, July 29.—Marigold Gardens has been packed nightly since the opening of the Million Dollar Fur Fashion Show Monday which will run for two weeks at this popular north side summer garden. In addition to this, Ernie Young's "Passing Parade of 1922" is enjoying the popularity here and the Ernie Young Orchestra is satisfying the dance crazed Chicagoans, filling in between the numbers.

### CLARIDGE LEASE SIGNED

Final negotiations were completed last week when the twenty-one-year lease of the Claridge Hotel was signed by Morris Glaser, real estate operator of 1133 Broadway, and Lucius M. Boomer, the owner of the hotel. The rent for the entire term is \$5,000,000. Alterations will turn the two lower floors into stores. The upper eleven floors will be operated as a hotel.

### JAMES C. MORTON FOR UNIT

James C. Morton with Mamie, Edna and Alfred have been placed under contract by the Weber-Friedlander office, and will head the unit which will be produced by that office entitled "Stepping Around." A part written especially for Morton has been secured for the piece.

# Early in SEPTEMBER the CLIPPER Will Publish a Special Opening of the Season Number

It will contain special articles and news of interest to the entire theatrical world.

An announcement in this issue will be read by managers, agents, producers, artists, and performers the world over.

Advertising space at the regular rates. An early reservation will assure a good position.

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THE CLIPPER



## PIKE SUES FOR SALARIES

Bill Pike, who has been playing at Murray's Roman Gardens for the last six weeks, last week entered suit against Walter Windsor, producer of the Bathing Review, to recover \$435 in unpaid salaries alleged to have been due when Windsor left the Roman Gardens and took his show to another cabaret.

Windsor, according to John J. O'Connell, Jr., No. 38 Park Row, attorney for Pike, booked the latter's orchestra in the Roman Gardens and paid them their salaries each week until July 10, at which date the "Bathing Review" was to close and Windsor to sever all connections with the Forty-second street cabaret. Pike alleges that he received part of his salary as an advance but did not receive a balance of \$435 due him for his orchestra. Windsor claimed he had several bills to meet and used the money for this purpose, according to Pike.

The case was tried last week and judgment by default entered in favor of Pike for the full amount with interest from July 10. An effort was made by O'Connell to attach monies said to be due Windsor from Murray's but he was informed that all sums due had already been paid and that he would have to look elsewhere for a satisfaction.

The management of Murray's, Mr. Joe Susskind and his associates, have entered into negotiations whereby Pike and his men will remain over for the Fall and Winter season. It is probable that this deal with be consummated although Pike has received offers from several local and out-of-town cabarets and supper clubs.

A trombone player, Leo Fixler, has recently been added to the combination, which is now composed of nine men.

## SELLS SPECIAL ORCHESTRATIONS

Vincent Lopez, playing at the Pennsylvania, has entered into a contract with the Woodlawn Theatre Company of Chicago, whereby he will supply the latter with 25 special orchestrations of popular dance tunes for a consideration that is said to be well up in four figures. This is the first time that such a large sum has been paid for a limited number of orchestrations and establishes a precedent that will be the goal of many leaders in the future.

J. Bodewalt Lampe, who makes the Lopez orchestrations, will start to work immediately on several new numbers, so as to have them all ready by September, when the Woodlawn people open their new dance hall, The Trionon, said to be the largest and most exquisite dance hall in the Middle West.

Paul Sternberg, musical director for the Woodlawn Theatre Company, heard the Lopez orchestra and expressed his delight with the novelty and beauty of the Lampe arrangements. He entered into negotiations immediately and the contract is the result. The work of orchestrating is by no means easy, as Sternberg will have thirty-four men in the Trionon orchestra. It is understood that there is a renewal clause in the contract so that it is possible that all orchestrations used in the Trionon Ball Room will be purchased from Lopez.

## LOUISIANIANS AT SARATOGA

The Louisiana Jazz Band, which is playing at the Adelphi in Saratoga, New York, during the racing season, will in the fall be the feature of the "New Ballroom," formerly Rectors, at 96th Street and Broadway.

## STILLWELL AT ASBURY

Harold Stillwell and his Freehold Orchestra are at the Monterey Hotel, Asbury Park, for the summer. This orchestra has been increased in size until it is now one of the largest dance-combinations in Jersey, numbering fourteen men.

## DAVIS AT WILLIAMSPORT

Meyer Davis has just contracted to install one of his orchestras in the New Lyeomng Hotel, Williamsport, Pa., to play for the dancing and for concert work as well.

## ORCHESTRA NEWS

## MARTUCCI CAREER INTERESTING

Simone Martucci, whose orchestra is at present playing at Trommer's Dining Gardens, Brooklyn, has had an interesting career. At the end of the war, during which Martucci served with the 59th Pioneer Infantry, a Delaware regiment, he found himself in France with no desire to return to the United States immediately. Europe at that time was just beginning to listen to the call of American jazz, and Martucci, being a musician, and a business man as well, gathered an orchestra from among his comrades in arms and proceeded to procure an engagement at the Cafe de Paris in Monte Carlo. He remained there for nine months and made a multitude of friends among the titled and wealthy visitors to this gamblers' paradise.

From the Cafe de Paris he went to Maxim's, one of the most famous of the cabarets in Paris, and remained there for six months. After an engagement at Maxim's, in Nice, he returned to this country and received a long-time contract to appear at the Venetian Gardens, Montreal's best-known and most artistic restaurant. He remained there for almost a year and then, on the expiration of his contract, came to New York, taking his organization to Trommer's, where he is now entertaining the citizens of the city of rubber plants and baby carriages.

He has an organization of talented soloists that is achieving excellent results. The men have played together so long that they are able to take a piece of music they have heard once and play it over, making their own arrangements and getting pleasing effects that they could not obtain with prepared orchestrations.

The members of the combination are Simone Martucci, saxophones (5), oboe, clarinet; Sam Sherman, saxophone and violin; Harry Mossé, violin; Joseph Murray, piano; William Carlin, cornet and flugel horn; William Beck, trombone, and William Downing, traps.

Sam Sherman is the vocal soloist, with occasional duets with Harry Mossé. Joseph Murray, the pianist, and William Beck, trombonist, do the arranging, Murray being one of the artists under contract to make piano rolls for the Vocal Style Company. The orchestra has a style of playing that is all its own and is distinctly pleasing.

## MUSIC MEN AT OPENING

At the official opening of Ray Miller as a part owner of the Blossom Heath Inn last Wednesday the following Broadwayites were present: Saul H. Bornstein, Robert Crawford, Joe Young, Taps, Phil Kornheiser, Jimmy Flynn, Cliff Edwards, Ted Snyder, Henry Waterson, Sidney Caine, Al Beilan, Will von Tilzer, Ben Bornstein, Roy Turk, Fred Hoff, Ben Selvin, Jimmy McHugh, Harry Pearl, Mabel Pearl, Russel Robinson, Harry Hock, George Joy, Lynn Cantor, Will Rockwell, Lou Karzman, Lou Breaux, Max Winkler, Isabelle Jason, Anna Gelb and Murray Rosen. Several of the above entertained.

## INDIAN BAND BOOKED

Gladden & Morse are booking the Piamaland Indian Band, who is filling a sixteen-day engagement at White City, Chicago, and have it placed for fairs for ten weeks following the White City engagement. Eldridge, Barlow & Eldridge played at Chateau in Chicago July 27-30 for these agents, filling in a date between Orpheum and Western Vaudeville Managers Association time.

## BAFUNNO RE-ENGAGED

Antonio Bafunno, who wrote "Sometime" and was with the Ed Wynn Carnival, has been re-engaged as musical director by Ed Wynn "The Perfect Fool." George Romaine has been engaged as stage manager for the same production for the coming season, to take the place of Louis Spaulding, who died recently.

## WHERE THEY PLAY

Ambrose Embassy Club Orchestra—Clover Gardens.  
Alen, Charlie—Clarendon Restaurant.  
Apple, Oscar—Rigbie Hotel, Betterton, Md.  
Basile, Joe—Dreamland Park, Newark.  
Boernstein, Irving—Washington Hotel, Washington.  
Bourasse, Tel—Nonotuck, Holyoke.  
Balzer, Emil—Essex and Sussex Hotel, Spring Lake, N. J.  
Benson, Orchestra—Young's Pier, Atlantic City.  
Biose, Paul—Steel Pier, Atlantic City.  
Castel Club Orchestra—Pelham Heath Inn.  
Cox, Harry—Biggett's Park Inn, Spring Lake.  
Clef Club Orchestra—Ginger Box Review.  
Conrad, Henri—Casino, Newport.  
Cressell, Edward G.—Capitol Beach, Lincoln, Neb.  
Carr, Jimmy—Blackstone, Atlantic City.  
Coleman, Emil—Cafe du Montmartre.  
Dabney, Gene—Rendezvous.  
D'Avino, Alfonso—Capitol Park, Hartford.  
Dabney, Ford—Palais Royal, Atlantic City.  
Davis, Meyer—New Willard, Washington.  
Elkins, Eddie—Pavilion Royal.  
Estlow, Bert—Alamac, Atlantic City.  
Franko, Nahan—McAlpin.  
Gold, Joe & Levy, Jules—Roseland.  
Geisler, Joe—Ben Hur.  
Hand, Arthur—Post Lodge.  
Hyde, Alex—Shelbourne, Atlantic City.  
Hallett, Mal—Bounhurst, Cape Cod.  
Hartman, Carl B.—Woodlawn Park, Trenton.  
Jungheer, Harry—Hotel Walton, Atlantic City.  
Knecht, Joe—Waldorf.  
Landau's Orchestra—Harbor Inn, Rockaway Park.  
Lanin, Sam—Roseland.  
Lloyd's Society Orchestra—Leland House, Schroon Lake.  
Levitore, Bernhard—Commodore.  
Lopez, Vincent—Pennsylvania Roof.  
Miller, Ray—Blossom Heath Inn.  
Martucci, Simone—Trommer's Dining Gardens.  
Melbrook Country Club Orchestra—Thwaite's.  
Miller, Al—Campus, Atlantic City.  
Nap, Al—Terminal, Brooklyn.  
Nirella, Joe—Pittsburgh Parks.  
Nazi, Hazay (Jack Green directing)—Biltmore.  
Oriole Terrace Orchestra—Edgewater Beach, Chicago.  
Original Dixieland Jazz—Busoni's Danceland, Coney Island.  
Orange Blossom Melody Boys—Strand Roof.  
Oehman's Joyous Jazzer's—Glen Echo Park, Washington.  
Original Memphis Five—Roseben, Coney Island.  
Philips, Barney—Marborough Grill.  
Parmagiani, A.—Chateau Laurier.  
Pike, Bill—Murray's Roman Gardens.  
Raymond, Joe—Little Club.  
Richmond, Jack—Black Mask, Tannersville, N. Y.  
Rappe, Bernie—Boardwalk.  
Rogers, Tommy—Rainbow Gardens, Chicago.  
Ringer, Johnny—Rainbow Inn.  
Reisman, Leo F.—United States Hotel, Saratoga Springs.  
Sander's Al—Onondaga Hotel, Syracuse.  
Silvers' Orchestra—Fountain Inn, Lunenburg.  
Sherman, Maury—Randolph Cafe, Chicago.  
Shilikret, Jack—The Tent.  
Swift, Wiley P.—Mt. Washington Hotel, Bretton Woods, N. H.  
Specht, Paul—Astor Roof.  
Stern, Harold—Hotel Shelburne, Brighton.  
Smith, LeRoy—La Marne, Atlantic City.  
Selvin Ben—Moulin Rouge.  
Scott Wayne C.—La Vie.

Slatterfield, Tom—Martins, Atlantic City.

Strickland, Charles—Reisenweber's.  
Tasillo's Orchestra—Le Bal Tabarin, East Hartford, Conn.

Versatile Sextette—The Side Show.  
Vescey, Arnold—Ritz-Carlton.  
Westphal, Frank—Rainbow Garden, Chicago.

Whiteman, Paul—Palais Royal.  
West, Eugene—Lake Sylven, N. Y.  
Whiteman's Collegians—Castles-by-the-Sea.

Webb's Tempters—Parkway Palace.  
Yerkes' S. S. Flotilla—Feltman's Coney Island.

## CARR SCORES AT ATLANTIC CITY

Jimmy Carr, who, with his orchestra, recently went to Atlantic City for a short engagement at the Blackstone, has been held over for an indefinite period at the request of the patrons of that popular resort. Although Carr's organization is comparatively young, the boy with the horn-rimmed glasses has surrounded himself with nine men, each of whom is an accomplished musician.

The outstanding feature of the orchestra, however, is the work of Carr himself. Carr is well known in Broadway circles as a comedian and mimic. He has an enjoyable personality and a winning smile, with the same comedy appeal that has landed Ed Wynn and Eddie Cantor on the top of the heap, that look of humorous sadness that wins all hearts.

Jimmy appeared with his melody boys in the Ed Wynn Carnival and achieved instant success. He was at the Winter Garden for a time and also appeared in Keith Vaudeville and on the Ziegfeld Roof. His talent as an entertainer was always apparent and it is to this that he owes his progress to a great extent.

Although his engagement at the Blackstone is indefinite it is possible that he will remain there for the balance of the summer, returning to New York with the opening of the theatrical season. He will appear in vaudeville for a time and then be ready for an engagement in a Broadway supper club.

He is playing several of his own orchestrations at present that show to advantage the versatility and ability of himself and his men.

## FOUR WHITEMAN'S RECORDING

Four orchestras under the Whiteman banner are now recording for the Victor Record Company, each of them being of different types and effecting different styles of playing.

"The Virginians" specialize in blues and jazz numbers, etc.; the Club Royal Orchestra playing straight arrangements, Paul Whiteman's Orchestra with their distinctive style and "Zez Confrey's Orchestra" particularly effective with its exceptional piano work.

## SPINDLER AT SPRING LAKE

Harry Spindler and his orchestra of five men has been engaged to play for the balance of the summer at the Kenmore Hotel, Spring Lake, N. J. In the fall he will return to the Hotel Sinton, Cincinnati, at which time the orchestra will be again augmented to ten men.

## BOURASSE IN HOLYOKE

Tel Bourasse and an orchestra of seven men is at the Nonotuck Hotel, Holyoke, Mass., playing the dance music for the society and tourist patrons.

## TAYLOR AT ASBURY PARK

Bob Taylor's "Diamonds of Syncopation" are playing at The Arcade, Asbury Park. This ten man combination has made a special arrangement of "Coal Black Mammy" which they are featuring.

## AL MOUQUIN

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## Picture Men to Fight

(Continued from page 18)

daily. In this way we will give a nationwide stimulant to independent composers' efforts and revive good, inspiring music in the United States in a manner hitherto unheard of.

The Motion Picture Theatre Owners of America are opposed to the methods and processes employed by representatives of the American Society of Authors, Composers and Publishers, as we consider same entirely unfair and prejudicial to the rights of theatre owners and all users of musical compositions, and we propose to use every legitimate effort to circumvent these methods and give the American people as free a use of good music as is possible.

## WINS PADEREWSKI PRIZE

Under a trust fund established by Paderewski in 1910, known as the Paderewski Fund for American composers, Wallingford Constatin Riegger, of Drake University, Des Moines, Iowa, received a prize of \$500 for what was considered the best piece of chamber music. His composition was a trio in B minor submitted under the initials of D. M. I.

The prize for the best symphony was not awarded, none of the submitted works meeting the requirements of the competition. Mr. Henry L. Higginson and Mr. William P. Blake, the original trustees of the fund, died in 1919 and 1922, respectively. Mr. Paderewski appointing Arthur D. Hill and Joseph Adamowski to serve when he was here in June.

## AUTHOR WINS MOVIE SUIT

James Oliver Curwood, the author, was awarded the decision in a suit brought by him against Affiliated Distributors, Inc., Edwin Carewe Pictures Corp., Warner Bros. and others, in which he claimed that they used his name unrightfully in connection with their production of "I Am the Law." The defendants claimed that they had bought the right to use his name and as such could do so without using his story. He claimed that they had taken two situations from his novels, and in re-writing the story had used it under his name. Such action he claimed hurt his professional reputation. Judge Knox, in giving the decision, held that when the defendants bought the story they were bound to use it as written.

## DAMROTH PLAYERS BOOKED

George Damroth's Children's Theatre, of New York, which presents a series of children's plays at the various public schools in and around the city, has been booked, beginning September 19, and will open in Brooklyn on that date with a company of seven people, presenting "Jack and the Beanstalk," "Cinderella," etc.

## THOMAS TO HEAD P. M. A.

The appointment of Augustus Thomas as executive chairman of the Producing Managers' Association, a position similar to that held by Will H. Hays in the motion picture producers' and distributors' association and Judge Kenesaw M. Landis in organized baseball, is looked upon as a preparedness move on the part of the managers, who are looking ahead to the tempestuous days which will undoubtedly come in 1924, when the Actors' Equity Association attempts to install the closed shop in the companies under the management of the members of the P. M. A.

Thomas is probably the best known and most highly respected man in the theatrical business today. His acquaintances include men of high positions in all lines throughout the country. He is recognizedly the dean of American playwrights. The difference in his appointment by the P. M. A., at a yearly salary of \$25,000, and the appointment of Will H. Hays and Judge Landis is this, it is said on Broadway: The national picture men hired Hays, then Postmaster General of the United States, when their industry was being blackened by scandalous stories and was attacked by reformers; Judge Landis was appointed after the so-called "Black Sox" scandal, when the news of the "throwing" of the 1920 world's championship series by the Chicago American League team leaked out—both Hays' and Landis' appointments were whitewashing actions, the engaging of men with national reputations to save two heavily capitalized industries much in the public eye; while Augustus Thomas' appointment to head the Producing Managers' Association is a move to be able to have a man of national prominence to speak for them and gain the public ear when the fireworks begin in 1924.

In 1919, during the actors' strike, it was the public sympathy with the actors that won the strike for them. The P. M. A. wants to avoid that, if possible, in 1924.

In his statement to the press issued after accepting the position of leader of the P. M. A., Mr. Thomas said, in part:

"A long acquaintance with the members of the Producing Managers' Association and business relations with many of them in the past and present enable me to know that a wish to do fine things in the playhouse is as strong with them as any desire to make money.

"They have many problems, as has every organization, and for the questions of their proper solution are as humanly divided as other groups. They are sane enough to think, however, that some of this division may be due to the bias of personal interests as well as to personal temperament.

"They have paid me the compliment of putting me in a place to compose not only those differences, but to present fairly the interests of other elements in the theatre

with which they come in contact, such as the dramatists, the actors, the musicians and others co-operating, as well as that other element without which there could be no theatre, the public itself.

"No art in the world is so sensitive to the atmosphere that surrounds it as that of the theatre. There seems to me a chance to serve a profession with which I have had a life long association and to advance the noblest and most potent art that touches the emotions of a people."

## GIRL KILLED IN FAMILY FUED

Bertha Katz, formerly private secretary to Arthur Lyons, an agent in the Romax Building, and prior to that in the employ of the Fox Booking Office, was murdered last week.

The deceased was killed by a member of her immediate family. Late on Tuesday night of last week, Miss Katz's sister, Mrs. Minnie Reisler, wife of "John the Barber," Morris Reisler, George Reisler, two sons of the Barber, and Max Katz, brother of Bertha Katz, went to the home of Bertha Katz, at No. 1735 Sterling Place, Brooklyn, and shot her dead.

When the quartette arrived at the home of Miss Katz, on Tuesday, they found her away. The mother of the deceased girl refused them admittance and they waited on the steps of the apartment for the return of the girl. About one o'clock Miss Katz drove up in a touring car driven by John Reisler, who is the husband of the dead girl's sister. Upon seeing his wife and sons Reisler drove to the Brownsville station house and asked for protection for Miss Katz. A detective escorted Miss Katz to her home, and he ordered Mrs. Reisler and her party to leave the vicinity. When the detective was out of sight, the four returned to the apartment and broke down the door. Bertha was getting ready to retire. A few shouted words were heard, which were followed by a shot and a scream. Three more shots followed. After the shooting, Mrs. Reisler, her two sons and her brother walked leisurely out of the apartment, leaving Miss Katz wounded by the bullets, and her seventy-two year old mother in the apartment. An ambulance was summoned and Miss Katz was removed to St. John's Hospital, where she died. Before passing away Miss Katz identified Morris Reisler as the one who fired the shots at her, although Mrs. Reisler claims to have fired the fatal bullet. Mrs. Katz, mother of the dead girl, and of Mrs. Reisler, also stated that Morris fired the shots.

The four implicated in the murder all appeared before the Grand Jury last week and were indicted on a charge of murder in the first degree.

Funeral services for Miss Katz were held on Thursday.

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.  
9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.  
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.  
GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.  
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## DEATHS

**PERCY WALLING**, well known vaudeville singer and actor, died suddenly last Saturday at the Community Hospital, No. 19 West 101st street. He was recovering from a recent operation for appendicitis when he took a sudden turn for the worst.

Mr. Walling was a member of a prominent New York family, being the son of the late George M. Walling, formerly chief of police of the City of New York. He was a brother of William A. Walling, assistant corporation counsel, who represents the city at Albany in legislative matters, and of Captain Edward S. Walling, commander of the Herbert Street Precinct, Brooklyn.

He was born in this city in 1870, and studied music abroad after preliminary education here. Twenty-five years ago he entered opera with the Boston Opera Company and appeared with Miss Christie MacDonald when she was with the "Bostonians." After leaving opera Mr. Walling turned to acting and went into vaudeville. Two weeks ago while appearing at the Riverside theatre in the act "A Dress Rehearsal," he was stricken with an acute attack of appendicitis and was rushed to the hospital where he was thought to be improving until the sudden turn for the worse. Services were held under the auspices of the N. V. A. at the Stephen Merritt Chapel. Two other brothers survive him, Frank Walling, a New York lawyer, and L. B. Walling, a merchant of Keyport, N. Y.

**WILLIE WILSON KETCHAM**, for forty-four years a member of the vaudeville team of Jewell Brothers, died last week at his home, No. 224 Summer avenue Newark, N. J. He was 74 years old.

Mr. Ketcham was struck by an automobile about a year and a half ago and his death was as a result of his injuries. He and his brother, W. Emory Ketcham, who survives him, were known throughout the East. Their act consisted of sleight of hand tricks and a mystery box.

**MRS. DANIEL PAYNE GRISWOLD** (Annie Robe), died last week at Lenox, Mass., where she had lived for the past twenty-five years.

Mrs. Griswold was a native of England and Annie Robe was her maiden name. She came of a theatrical family. Her mother was Eliza Rugg, a notable English Shakespearian actress of the early seventies, and her father was a scenic artist. She went on the stage at the age of 11, and at 17 was following her mother's footsteps in Shakespearian roles.

Lester Wallace, on a visit to England, engaged her for his company and brought her to this country. Within a few years she succeeded Rose Coghlan as leading lady at his theatre, then at Broadway and 30th street. She played on the stage with Edith Kingdon Gould, after Mrs. George J. Gould, and her theatrical career ended with her marriage to Daniel Paine Griswold in 1888. After her marriage she appeared occasionally in private theatricals, and took a commanding position in society. She leaves a cousin, Henry W. Sackett, of Providence, R. I.

**GERTRUDE DONOHUE**, retired actress, died July 29 at Colorado Springs, Col., at the age of sixty, after an illness of six years. Miss Donohue's home was originally in Baltimore and she appeared on the stage with Jefferson and Keene.

**JULES MARY**, author and playwright, died in Paris last week at the age of 71. Among his plays were "The Swordsman's Daughter" and "A Man's Shadow." He also wrote about fifty novels.

He was born at Launois sur Vence, Ardennes, March 20, 1851. He was chevalier of the Legion of Honor and a member of the committee of the Men of Letters and a member of the Society of Dramatic Authors.

**LOUIS F. SPAULDING**, well known actor and stage manager for Ed. Wynn's "Perfect Fool" company, died last week at his home, No. 630 Westminster road, Brooklyn, as a result of an accident eight weeks ago when a piece of furniture fell on his foot and blood poisoning set in.

Mr. Spaulding was an actor until a few years ago, when he became a stage manager and one of the most popular men back of the wings. His wife was Lillian Alice MacLellan, known on the stage as Lillian Drewery. She played in "Gloriana," "Odds and Ends," "The Little Whopper" and many other plays, as well as vaudeville. Mr. Spaulding was thirty-seven years old and is survived by his widow and a baby girl. Funeral services were held on Friday afternoon and interment took place in Flushing Cemetery.

**EMANUEL I. S. HART**, physician, and well known some years ago as a theatrical lawyer, died as a result of falling from a window of his apartment at the corner of Broadway and 136th street, last week.

Mr. Hart was a practicing physician until twenty years ago when he became a lawyer. He had an office at 263 West 23rd street, and was a widower. At one time in his career he was well known to the theatrical profession among whom he had a large clientele.

**JOHN ANDERSON**, for years manager of Huber's Museum, died at his home No. 128 West 13th street, on Thursday night, July 27th. He was well known throughout the show world and had been in the business for years.

## REMAINS WITH BOHEMIANS

Despite rumors that Sol Abrams would leave the employ of "The Bohemians," Inc., he has signed contracts whereby he is to be general manager of the firm's productions. Mr. Abrams will be manager of the "Greenwich Village Follies."

## NEW TALKING MOVIE IS GOOD

Another development that promises to revolutionize the motion picture industry, is reported from the University of Illinois, where Professor Joseph T. Tykociner has perfected a device which photographs not only actions, but sound impressions as well. The new device, the latest toward the perfection of the "talking movie," is the most advanced experiment in this field.

A record of the visual impression is on one-half of the film, and a record of speech and inarticulate sounds on the other. This is the story as sent out through the official news channels of the University at Urbana:

"Professor Joseph T. Tykociner has, after twenty years' work, perfected a machine which not only photographs the usual moving picture as we are used to seeing it on the screen, but at the same time and on the same film photographs sounds. So far have the experiments gone that the ring of a bell, the slam of a door and the human voice are reproduced with an accuracy that is uncanny.

"With the patenting of this machine, the University of Illinois has secured the second of its patents on apparatus fundamental in the art of talking motion pictures. Six months ago that institution announced that another one of its staff, Professor Jacob Kunz, had perfected a salenium cell which, unlike its predecessors, did not show any fatigue through use.

"The apparatus which is working daily at the university takes moving pictures simultaneously with the photographing of the speech of the acting persons. The machine is equipped with a mercury arc of special construction. The intensity of light varies in accordance with the speech of the acting person; and the light from the arc is focused upon the moving film by a sound-recording instrument.

"The sound record is a narrow band, of varying transparency, running along the edge of the film. As the film passes through the camera, about two-thirds or three-fourths of it is exposed to the scene being photographed. The remainder of the film is given over to photographing the various sounds. In this manner, every action and every sound is reproduced in corresponding places on the record. This guarantees synchronism of visual and sound impression."

## REBUILDING THE MANHATTAN

The Manhattan Opera House, which was purchased several months ago by the New York Consistory Scottish Rite of Freemasonry, is to be rebuilt by that order at a cost approximating a quarter of a million dollars. The entire Thirty-fourth street facade will be remodeled, the building made ten stories high and stores built on the street level.

Harrison G. Wiseman and Hugo Taussig, the architects, have drawn up the plans, which also call for a large assembly and banquet hall, capable of seating 1,200 diners, card and billiard rooms, executive offices and ceremonial rooms. The auditorium, except for a slight diminution of seating capacity, will remain the same.

Work will be started immediately and it is expected to be completed before 1923. The Manhattan Opera House was built by Oscar Hammerstein and was the scene of many of his operatic triumphs. It was there that John McCormick, and Tetrazini and others of the operatic world made musical history, but was abandoned by Hammerstein after a losing battle with the Metropolitan forces. Following this he built the Lexington Avenue Opera House but was unable to carry out his plans. The latter house also was sold lately.

## BENEFITS FOR ORPHANS

Two benefit performances are being arranged for the Orphan Asylum of Arverne, which was destroyed by fire recently during the \$2,000,000 conflagration there. The first of these will be at the Hotel Prince, Arverne, and on the program will be Joe Schuster, Joe Fitzgerald, Ernest Binz, and Barney Meyers. The second will be at Murray's Roman Gardens, under the supervision of Justice Hartman and J. J. Vermont. Fanny Brice and Van Schenk will be the surprise features of the evening.

## GOLDEN TO DO AMERICAN PLAYS

In contrast to most every Broadway producer who has several foreign plays scheduled for production next season, John Golden will produce American plays only, according to his present plans. His list includes comedies by Winchel Smith, Frank Craven, Austin Strong, Montague Glass, Viola Brothers Shore, Arthur Richman, John Taintor Foote, Mrs. Christopher Wyatt, Hale Hamilton, Frank Bacon, Tom Cushing and Vincent Lawrence.

Two hundred and twenty-seven players are under contract with Golden for the season, including such names as Frank Bacon, Miss Marie Tempest, Frank Craven, Miss Grace Le Rue, Hale Hamilton, Tom Wise, Miss Helen Menken, George Gaul, Chic Sale, W. Graham Browne, Bobby North, Milton and Dolly Nobles, Thomas Jefferson, John W. Ransome, Gregory Kelly, Miss Ruth Gordon, Tim Murphy, Thomas W. Ross, Miss Ida St. Leon, Harry Davenport, Banks Winters, Miss Bessie Bacon, Ray L. Royce, Miss Maude Granger, Miss Anne Sutherland and Miss Madge Kennedy, whose contract has just been signed.

A new play by Winchel Smith, who has written or staged all Golden's successes, will be produced. It has not yet been titled, but Mr. Smith is bringing it to completion at his Farmington, Conn., home, and it will open at the Little Theatre in November.

Two new plays by Frank Craven will be produced—"Spite Corner" and "Early to Bed." Miss Madge Kennedy will be starred in "Spite Corner," and it will open at the Savoy Theatre, Asbury Park, on August 7. The other Craven play, "Early to Bed," is still unfinished, but when ready Golden will produce it with the vaudeville star Chic Sale.

Miss Marie Tempest, noted English artist, will be put into a repertoire of new comedies. Her first appearance will be in "A Serpent's Tooth," written by Arthur Richman and staged by Robert Milton, which will open at Long Branch on July 31.

"Seventh Heaven," by Austin Strong, author of "Three Wise Fools," has been tried out and will reach Broadway in September. "Monica," by Mrs. Christopher Wyatt, recently tried out at Atlantic City, with Miss Grace La Rue and Hale Hamilton, is set for an October opening.

"Easy Come, Easy Go," by Montague Glass; Viola Brothers Shore's "Happy New Year," John Taintor Foote's "Blister Jones" and Vincent Lawrence's new play, "Thrills," are scheduled to follow promptly.

"Thank-U," after its eight months' run at the Longacre Theatre, New York, opens at the Cort Theatre, Chicago, on August 20, with the original cast. Tom Wise has been especially engaged to star in "Three Wise Fools" on an extended Pacific coast tour. This is the fifth year of this comedy.

All told Golden will produce and send out twenty companies, including the original "Lightnin'" company headed by Frank Bacon, now at the Blackstone, Chicago, where it is nearing its 500th consecutive performance in that city. Two other special companies have been organized, in one of which Lightnin' Bill will be played by Milton Nobles and the other by Thomas Jefferson.

## ANDERSON TO PRODUCE ABROAD

John Murray Anderson, after the opening of the "Greenwich Village Follies," the latter part of August, will make two productions of his own. The first will be a musical comedy which he has written with Frederick Isham, author of "Three Live Ghosts," and Augustus Barrett, composer. Following this Anderson will go to London and produce around Christmas time a new musical comedy to be followed by a Paris production of an American revue.

## DRAMATIZING "FOOLISH WIVES"

"Foolish Wives," the million dollar feature of the Universal Company which Von Stroheim directed, will be dramatized. The dramatization is in the hands of Eugene Walter, playwright.

## LETTER LIST

LADIES	Newcombe, Jean	Lolla, Eugene
Carleton, Eleanor	Owen, Flo	Lang, Patrick
De Van, Lillian	Price, Ray	Massey, Jack
Dodge, Grace	Richards, Anna	Montrose, Bert
Gardner, Gene	Simmons, Mildred	Morris, Leroy
Hanlon, Marion		McDonald, M. V.
Harris, Bully		Ormonde, Harry
Hearne, Lily		Pandar, Billy
Holmes, Billie		Phanto the Mystic
Lasky, Lottie		Raymonde, K.
Lefkowitz, Ray		Rogers, Harry
Lorraine, Hazelle		Sorrow, G. F.
McCloud, Mable		Velasco, Juan
McManus, Mrs. Geo.		White, Frank
McDonald, Elsie		Wiley, Sam
Miller, Marie		
	Adams, Charles	
	Berman, A.	
	Corey, Joe	
	Doty, E. L.	
	Fox, Charles	
	Goddard, Sam	
	Gruitt, Al	
	La Pearl, J.	
	Laurent, Henri	
	Leahy, Charles	

## BRADY PLANS COMPLETE

William A. Brady, who arrived last week from Europe, has made known his plans for the coming season.

Miss George is to appear with Norman Trevor in "Aimer," by Paul Gerald, author of "The Nest." "La Flamme," by Charles Mere, may be done by Miss George. Gerald also is to bring his newest play, "The Big Boys."

In association with William Elliott, Mr. Brady will present Mlle. Raquel Meller, a Spanish singer who has had a successful season in London and Paris. The entertainment is to take the form of a polite revue. In Prague he obtained the American rights to "The Life of the Insect," which Mr. Brady says he thinks is Europe's greatest dramatic novelty. Its authors are the Capek brothers.

With the Shuberts he will produce Sir Arthur Wing Pinero's latest play, "The Enchanted Cottage." Sir Alfred Butt and Arthur Collins are under agreement to bring "Decameron Nights" from London.

Two musical plays are to be done; one with book by Frank Craven, based on his comedy, "Too many Cooks," and a Berlin musical play, "Coming and Going," originally "Die Herren Von und Zu." Two dramas from Berlin, one of them being "Das Weib auf dem Tiere," will also be staged.

American playwright on the Brady list are John Peter Tooke and Walter C. Percival's with "The Lady Killer," and Owen Davis with a new drama.

In October Mr. Brady will inaugurate Sunday night performances at the Playhouse of literary plays that have no possibility of production in the commercial theatre.

## LADIES' BAND FOR MUSIC BOX

A six-piece ladies' orchestra has been signed for the new "Music Box Revue." Ruby Ernst is the leader. Engaged through Al Herman.

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1692—Arthur J. Plotkin—Song.  
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